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April 2016

& Woodturner



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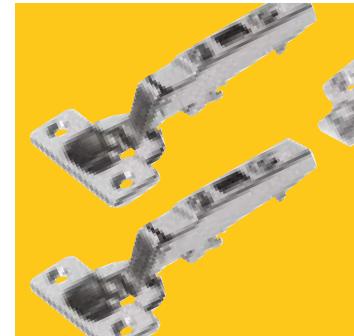
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# Welcome



**I**t wasn't until I fell off the step-ladder for a third time that I started to take my own personal safety a bit more seriously. We all know it's a dangerous place out there, especially in the woodworking world, so we really ought to look after ourselves a bit more than perhaps we currently do. Here at *The Woodworker* we do what we can to remind everyone of potential dangers, but, with daily exposure to machines, power tools and sharp edges, it's very easy to become blasé about the risk of moving blades and cutters.

A reader alerted me recently to one or two photos of dangerous routing practices in the last issue of the magazine, and I have to hold my hand up to missing this one (making kitchen display shelves, WW March, pages 36-40). It made me think how easy it is to not notice a potential danger – whether it's in real life or a photo on a page – because the activity itself has become almost too familiar.

Everyone generally groans when Health & Safety is mentioned (and we've all heard of some ridiculous interpretations of otherwise sensible guidelines), but during my teaching at our

local technical college, I realised an important thing: it's not so much the myriad rules and regulations themselves that are important, but by concentrating on multiple aspects of H&S throughout the working week, a general awareness of danger is built up, and it's this alertness which will do most to keep a body safe. Before you know it, you're making a risk assessment in every new environment and at every new task, and hopefully, looking out for others too.

I'd like to think though that we all possess a reasonable amount of common sense and, just because we see someone else do something questionable, doesn't mean we'll follow like sheep ourselves. Anyway, we owe it to ourselves and our nearests and dearests to concentrate on working safely and to avoid getting hurt. Personally I shall endeavour to identify – and deal with – any dodgy techniques that appear on a screen before me when I'm preparing future issues of our mag. Oh, and take a bit more care next time I'm up a ladder.

*Mark*

You can contact Mark on [mark.cass@mytimemedia.com](mailto:mark.cass@mytimemedia.com)



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# CONTENTS

What's in store for you this month

## WOODWORK

### 14 No glue here!

We take a look at the loose-wedged mortise & tenon joint

### 18 Write on!

Colin Simpson puts the finishing touches to his desk renovation

### 26 The Great Glynos Oak & what it took to build a ship of the line

John Greeves looks at the historical significance of oak

### 33 Everything in its place

Michael Forster makes a custom guitarist's kit box

### 49 Maximum suction, minimum dust

Roy Oxley upgrades his Startrite MDE-HCE 139 litre industrial chip extractor to make it even better

### 54 Heads up!

Make your own classic carpenter's paper hat – all you need is a broadsheet newspaper

### 56 Return to service

Ian Taylor gives his tatty old workbench a new lease of life

### 66 A specialist tool kit

Stephen Simmons looks at the key items in the restorer's tool kit

### 70 A way with words

Dave Long makes a witty desktop name holder



33



14



49



**26 Precious wood:  
the importance of  
oak in historical  
shipbuilding**

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## TURNING

### 42 Think outside the (money) box

Ian Wilkie shows you how to make this fun-to-turn lighthouse money box

### 59 The power of three

Colin Simpson goes offcentre this month as he shows you how to jazz up your turning with the power of three

### 74 Quick turn

Sarah Thirlwell shares her take on a traditional household object

## ON TEST

### 78 Makita 10.8V cordless kit

80 Axminster Rider smoothing plane

### 81 GVS Ellipse respirator

82 Axminster AHBS336 oscillating spindle sander

84 Trend Diamond Cross stones

## REGULARS

3 Welcome

10 AOB & diary

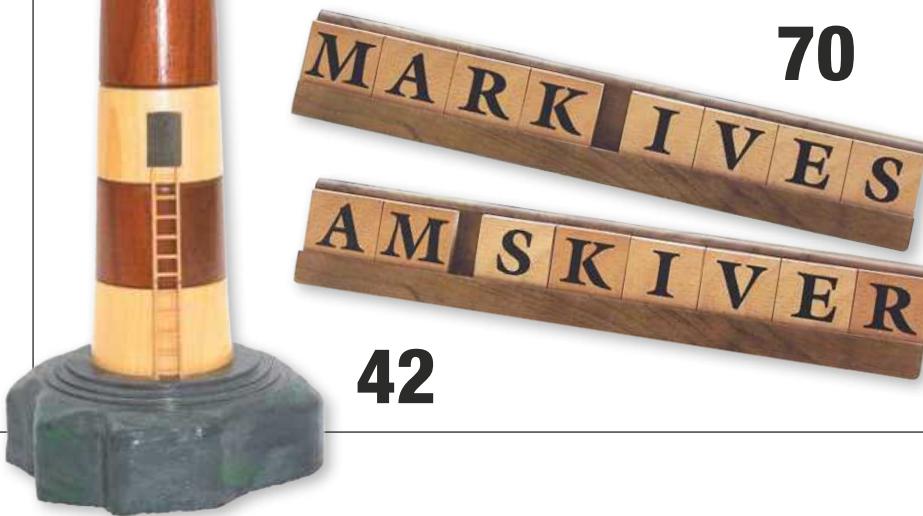
13 News from D&M Tools

25 Readers' letters

64 Subscriptions

89 Marketplace

90 Archive





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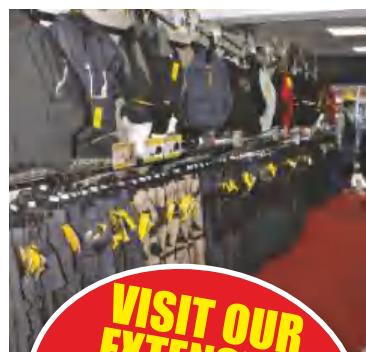
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# In brief...



## ANY OTHER BUSINESS

In a world where time is money, it's no surprise to see all of the latest labour-saving machines and power tools on display at every trade supplier's premises across the country. Despite often alarmingly high prices, shiny new kit continues to fly off the shelves, and most retailers I know are constantly looking to extend the floor space in their brightly lit showrooms. The choice of tools is sufficient to satisfy even the most fastidious tradie, and, with the almost universal guarantee of quality that comes with products from the big manufacturers, making a decision can be a very challenging task indeed.

## Favourite brands

Most craftspeople have their own favourite brands, but, with the competition among factories to bring out something unique – or at least greatly improved and with new features – so intense, it's unusual to see total loyalty to just one brand. Certainly, with cordless power tools for instance, the ease of working offered by a set of compatible batteries is a very strong reason for committing to a single make.

Like most workers, however, my own kit is an assortment of all the big brands and the disparity between batteries is not really much of an inconvenience. Regardless of which charger a battery has to go in, it's always going to be a mild annoyance when one goes flat and needs to be swapped for a fresh one. Of course, not everything can be adequately powered by Lithium-ion, and we still need the extra power that corded kit can supply. And, despite the best intentions of manufacturers, the age old tangle of trip-hazard cables is still a common sight on site.

## New techniques?

When it comes to work and the workplace, I expect that most readers will have similar observations and experiences to mine. Over time, most of us have developed our own techniques for speeding things up a little, and, while it's always very pleasing to get one's hands on the latest products, it's often a simple change of practice which gets the best results. So, if you've employed a new technique or procedure recently, we'd love to hear about it. And especially if it went slightly wrong (but safely). MC

## DIARY

### MARCH

**15** Taster session  
**17** Pen making\*  
**19** Sharpening with Tormek hand tools\*  
**21** Sharpening  
**22-23** Hollow forms with Nick Agar  
**23-24** Adirondack Chair\*  
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**20** Horse logging  
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**9-10** Dovetails (2 days)  
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**10-15** Windsor chairmaking  
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**11-12 & 20-21\*** Beginners' woodturning (2 days)

**12** Introduction to Leigh jigs  
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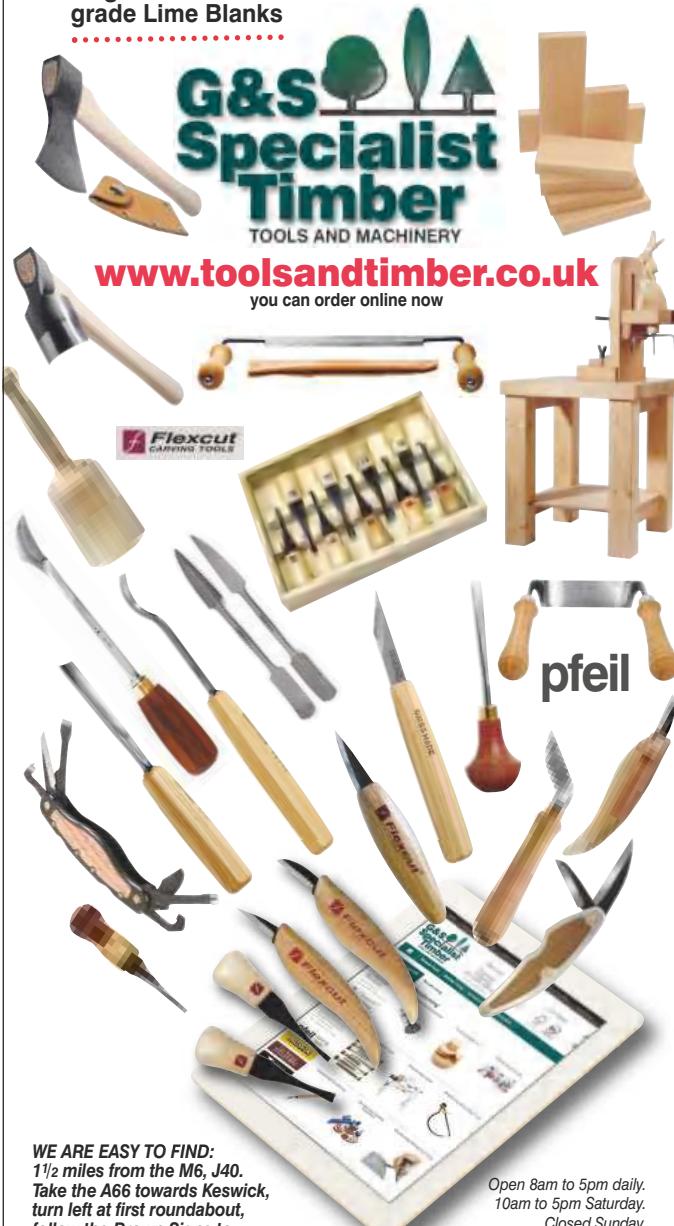
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## FEIN STARLOCK RANGE OF MULTI-TOOL ACCESSORIES

**MANUFACTURER:** Fein

**D&M GUIDE PRICE:** See website

FEIN accessories for oscillating power tools with Starlock tool mount have now been launched. They allow users to work up to 25% faster and achieve more precise results. The inventor of oscillating power tools is continuing almost 50 years of development with new saw blades. FEIN developed the new tool mount with Bosch, providing users with a uniform standard. The Starlock mount provides maximum power transmission and noticeably faster work progress, due to its three-dimensional geometry and remarkable rigidity. Users will work more evenly and smoothly with Starlock.

FEIN is the only manufacturer of Starlock accessories to equip every E-Cut saw blade with a rigid stainless steel holder. It ensures maximum rigidity and extremely precise saw cuts. In addition, all E-Cut saw blades have a chip space to discharge any chips. Holder and saw blade are firmly attached in state-of-the-art welding plants. Starlock accessories work with oscillating renovation systems from FEIN (MultiMaster, MultiTalent, SuperCut) and Bosch, as well as other manufacturers' machines with 12-point mounts. This makes Starlock accessories compatible with most machines on the market.

### Three performance classes for Starlock accessories

Starlock accessories are being offered in three classes to match the power of the chosen machine: **Starlock**, **StarlockPlus** and **StarlockMax**. The Starlock category covers the lower power range and is compatible with all FEIN oscillating power tools\* as well as other manufacturers. **StarlockPlus** works optimally with all FEIN oscillating power tools\* and all multi-function tools with a StarlockPlus mount. **StarlockMax** (available from 1 April 2016)

**STARLOCK**

**STARLOCK PLUS**

**STARLOCK MAX**



is the right choice for very powerful oscillating power tools, such as the FEIN SuperCut Construction, and all multi-function tools with a StarlockMax mount. With the new coding system, FEIN ensures that only accessories that match the performance of the multi-function tool can be attached, preventing overload. Accessories for lower performance classes also fit machines with more power. The FEIN MultiMaster and the MultiTalent work efficiently with Starlock and StarlockPlus.

\*Every accessory category can be used on the FEIN SuperCut, but require an adaptor, which is available separately.

## MAFELL KSS 60 CC 36B CROSS-CUTTING SYSTEMS

**MANUFACTURER:** Mafell

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BY ANDY STANDING

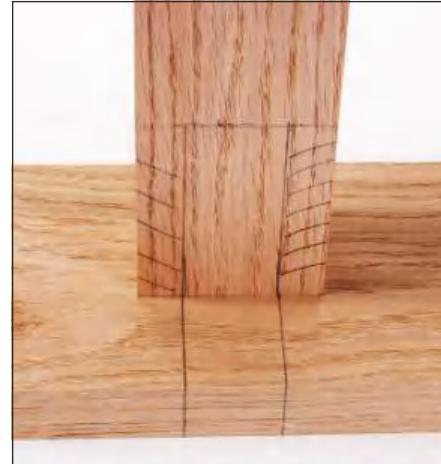
# No glue here!

**Andy Standing looks at the loose-wedged mortise & tenon joint, an easy, strong and attractive joint for a variety of applications**

**N**ot all woodworking joints are held in place with glue. In fact, there are circumstances where it is useful for a joint to be easy to dismantle – for instance, so that a large piece of furniture may be readily moved. However, when assembled, the joint must be firm and rigid. The loose-wedged mortise & tenon has all the strength of a normal joint but can be rapidly undone. It may be used in a number of situations, and is most commonly found on the rails of large refectory tables. It also has the advantage of being adjustable, and can be tightened simply by driving the wedge in deeper. **WW**



**1** Start by marking the shoulder line on the tenon member. Leave a generous tenon length at this stage – it should be at least one and a half times the thickness of the mortise member. Mark the tenon width, which should be at least one-third the thickness of the tenon member



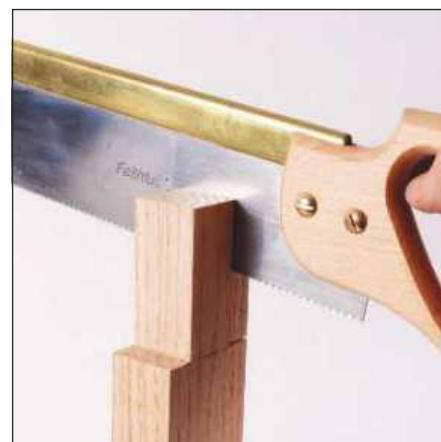
**2** Transfer the tenon width onto the mortise member, then square the lines round with a try square



**3** Using a mortise marking gauge, mark the tenon thickness onto the mortise member, between the two marked lines. Do this on both sides



**4** Remove the waste from the mortise with a chisel. Take small cuts and work halfway through on one side, then turn the workpiece over and work through from the other side, to ensure a neat finish



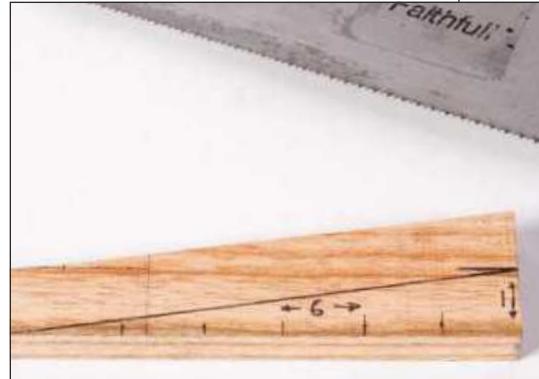
**5** Saw the waste off the tenon with a tenon saw. Cut the shoulders first and then remove the cheeks



**6** Assemble the joint. It should be a sliding fit. Make sure the shoulders are even and then mark the thickness of the mortise member on the top of the tenon



**7** Remove the tenon member and using a try square, mark a line about 3mm behind the line you have just drawn; this will become the back of the mortise for the wedge. Carry this line around the tenon



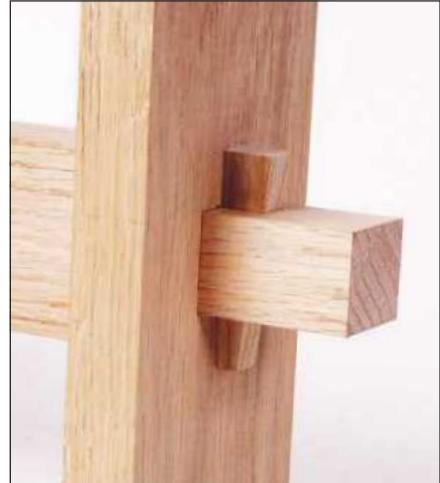
**8** The wedge should be cut with a slope of 1-6, and its thickness should be no more than one-third the thickness of the tenon. Its length should be about three times the width of the tenon



**9** Mark the slope of the wedge on the side of the tenon with its back up against the marked line. Carry the line around the tenon with a try square. Use the mortise marking gauge to mark the thickness of the wedge on the tenon



**10** Pare out the mortise with a chisel, again working from both sides. Be careful to follow the marked line on the tenon side in order to get the correct angle for the wedge. Assemble the parts and drive the wedge in to pull the joint up tight



**11** The finished joint should look something like this

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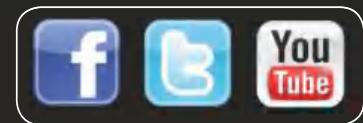
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BY COLIN SIMPSON

Part 2

# Write on!

**Carrying on from last month, Colin Simpson puts the finishing touches to his roll top desk renovation**

Last month I showed you how I repaired the tambour on an old roll top desk. This month I will finish the renovation by repairing the rest of the bureau. The desk arrived at my workshop in pieces and was in a very sorry state (photo 1). The desk top had split along a glue joint and was in two pieces, there was a stuck drawer and many of the joints were loose. The bureau had a locking device for the six drawers – when the tambour closes, the drawers automatically lock and this needed a little work.

## The desk top

I started with the desk top. I used a paint scraper to first scrape the edges of the two boards that needed re-gluing. This was

simply to remove the old glue and grime that had got into the split joint (photo 2). Glue adheres better to wood than it does to old glue, so it had to come off. A modern PVA glue would probably have been sufficient to stick the boards together, but I decided to give the joint a little extra help. I added four biscuits to the edges (photo 3), then glued the top up and clamped it (photo 4).

While the top was drying, I turned my attention to cleaning the rest of the bureau. I didn't want to clean off all the patina but just to remove some of the surface grime. Some areas, such as the pull out shelves, only needed a wash with soapy water (photo 5). Be careful not to use too much water when doing this and keep changing



1 The broken and dilapidated bureau as it arrived in my workshop



2 I used a paint scraper to remove the old glue



3 Biscuits helped strengthen and align this joint



4 The repaired top glued and clamped







5

Some pieces only needed soap and water to clean them



6

I used a scrap of wood to remove the grime from the channels...



7

... then waxed them to allow the tambour to slide more easily



8

I don't know how this hole came about, but it needed filling



9

Melt hard wax into the hole...



10

... and scrape away the excess



11

The desk top was cleaned with a boiled linseed oil and turpentine mixture



12

Dark oak gel stain helped to unify the colour of the top again



13

Fitting the tambour was a little fiddly

or rinsing the cloth when it gets dirty to avoid just moving the grime around.

**The side panels**

The side panels that the tambour slides in needed a little more work. I used a small offcut of oak to scrape out the channels that had many years of dirt and old wax in them (photo 6) before cleaning them. They were a little grubbier than the pull out shelves so this time I cleaned them with a 50/50 mixture of boiled linseed oil and turpentine with a little white vinegar in the mix. I rubbed this in gently, taking care to remove only the surface grime. When I was happy with the cleaning, I gave the grooves a little rub with candle wax to help the tambour slide more easily (photo 7).

By now the top could come out of the clamps to be worked on. There was a deep

hole in the top (photo 8) that I decided to fill with hard wax. Incidentally, if you are wondering about the cut out in the top, this is to allow the drawer locking mechanism to work – more of that later. I have a selection of different coloured hard waxes and I chose a couple that I thought most closely matched the colour of the top. I melt the wax using an old soldering iron and allow it to drip into the hole (photo 9). Allow the wax to set and then scrape away any excess (photo 10). I used this hot wax method to fill several more holes elsewhere on the bureau. You can also see in photo 10 that the top was very dirty and there were a lot of ink stains over it. I cleaned it off with the boiled linseed oil/turpentine mixture. This time I was a little more aggressive and used a piece of fine Webrax to clean off the dirt. This worked well and removed a lot of the ink stains, but left

the top a little patchy. I decided to re-stain the whole top and I used a dark oak gel stain (photo 12). I rubbed the gel all over the top and left it five minutes before wiping most of it off again, then left the top to dry thoroughly. When dry, I gave the top a couple of coats of wipe-on polyurethane.

### Assembly

When I had cleaned all the pieces, it was time to reassemble the bureau. I started by clamping the top shelf to the two sides and then installed the tambour (photo 13). Next, I screwed a temporary brace to the back to keep the sides of the cabinet rigid (photo 14) and then screwed the desk top from the underside to the tambour assembly (photo 15). I then installed the strike plate, which is a sprung trap door for the tambour's lock (photo 16). The pigeonholes were replaced



14

A temporary brace kept the sides in the correct place...



15

... while I secured the desk top to them



16

The strike plate was installed next...



17

... then the pigeon holes were reinstalled...



19

This photo shows the simple drawer locking mechanism...



18

... before giving the whole piece a coat of clear paste wax



20

... that is activated by the tambour being opened



21

The completed bureau is now ready to be delivered back to its owner

next (photo 17), before giving the whole piece a coat of paste wax, applied with a brush (photo 18).

### The drawer pedestals

The stuck drawer was released by removing the locking mechanism. Photo 19 shows the automatic drawer locking mechanism from the back of the bureau. I have taken the top and middle drawers out for clarity. It is a batten that fits loosely in a hole at the bottom of the pedestal. The batten has three hooks attached to it that hook over the backs of the drawers. When you push down on the lever at the top, it lifts the batten and unhooks the drawers. In reality, the lever is pushed down by the weight of the tambour when it is open (photo 20). A very simple, but effective mechanism.

Apart from a good clean there wasn't very much wrong with the drawer pedestals. I did replace one of the drawer runners and tighten up the others. Some of the joints on this piece of furniture had simply been nailed together and had become loose. I replaced the nails with screws, gave the whole piece a coat of wax and then fitted the top to the pedestals. Finally, I re-attached the plywood back, and this made the bureau far more rigid.

I think this renovation came out well, but had this been a valuable antique, I would not have done some of the processes I did here. Now to deliver it to the customer. **WW**







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# In your own write...

Here are just a few of the latest letters we've received since the last issue. Drop us a line on paper or via screen and keyboard to add your voice to the woodworking crowd; you might be one of the lucky few who will manage to get their hands on a coveted Woodworker badge!

## SNAIL MAIL OR EMAIL?

You can write to us at *The Woodworker*, MyTime Media Ltd, Enterprise House, Enterprise Way, Edenbridge, Kent, TN8 6HF or send an email to mark.cass@mytimemedia.com



### BIRD BOX BANTER

**Hi Mark,**

Nice article in the March mag by John English with his bird box. Perhaps you could let your readers know that the RSPB advise not to put a perch on the front of bird boxes. A perch makes it easier for predators, such as woodpeckers, to attack the nest.

Regards, **Roger Worrall**

**Hi Mark,**

I much enjoyed the article regarding bird box design by John English in your March edition. Simple ideas or solutions to design problems are often the most appealing.

Coincidentally, did you see the piece in the *Daily Telegraph* of Saturday 20 February, headed 'birds need a plain old nest box, not a show home'. (I have attached a copy), which prompted this somewhat tongue in cheek reply: "As socially responsible woodworkers, we always endeavour to devise socially responsible solutions to problems which require a socially responsible approach. It is also no surprise that the socially responsible retailer, quoted in the article, also follows a similar socially responsible approach."

Best wishes. **Mike F**

(An occasional socially irresponsible craftsman, who obviously needs to mend his ways!)

*Thanks to everyone who wrote in with tips and comments on the nesting box. I think we all care about the actual purpose of a bird box, but it shouldn't be too hard to arrive at a design which not only provides the requisite safe shelter, but looks pretty good too. Here's an extract from the newspaper report:*

*"Novelty bird nest boxes in unusual colours and designs could be dangerous for birds, the RSPB has warned. The unusual designs could risk the lives of birds nesting within them, because bright colours could draw the attention of predators while poor designs may leave birds at risk of cold, damp or overheating. Nest boxes should not be brightly coloured, should have no perches and should be well-insulated, waterproof and robust," it advises.*



A blue tit inspects its new property



Robin Gates working the sole of his Stanley 9 1/2 plane on WD40-soaked wet or dry abrasive paper

### IT PAYS TO FLATTEN

**Hi Mark,**

I took a deep breath of amazement when I saw the front cover and then the feature by Robin Gates in the February issue.

In about June 2015, I selected a second-hand P902 block plane, not to be kept in a cabinet for planes, but to be handy near my bench. I decided to flatten it and started by using 312 grit on the sole. Upon entering the workshop each day, I rubbed 200 strokes on an abrasive. I had to go to 80 grit, but I used 180 today, and 240 tomorrow!

It was a long job, and over 30 hours have been spent, but by only doing six minutes or so per day I have always seen progress and have not been frustrated.

Best regards,

**Roger Boniface**

**Hi Roger,**

*Glad to hear you persevered, and that gradual approach seems to be the thing to do. I expect you're pleased/amazed at the difference a properly flattened sole can make to a plane's performance. I did the same a few years back and have never regretted the effort put in. My own block plane was like a different tool.*

**Mark**

Here at *The Woodworker* we're always pleased to see photos of your work, and we know everyone else is as well! So send them in now and see if you can make the cut.

# THE GREAT GOLYNOS OAK

## & what it took to build a ship of the line

**John Greeves looks at the history of oak and how it has been a staple in shipbuilding throughout the ages, using the Great Goly nos Oak as an example of how timber was highly prized by the Royal Navy**

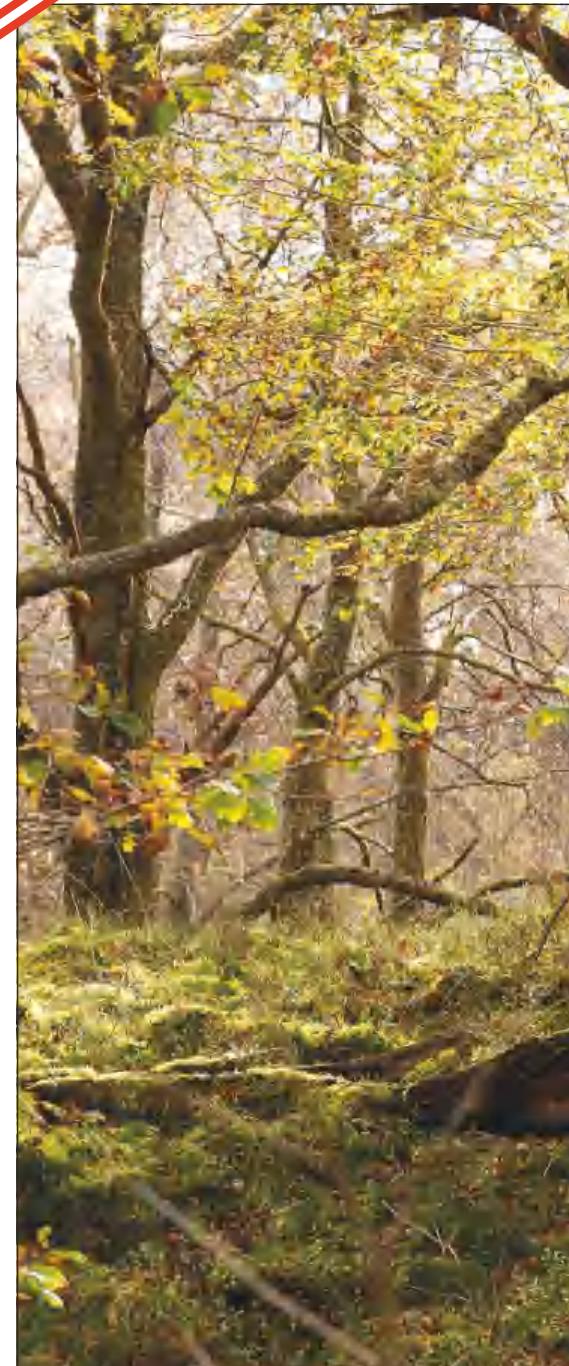
**T**he oak tree has become emblematic of our island culture. In the 19th century the great ships of the line, (heart of oak), represented the survival of liberty, when Nelson's navy was the only thing that stood between freedom and Bonaparte. Oak, though very durable, is very slow growing and there remained a real concern from the navy that oak to build these ships would run out. John

Old oaks in woodland near Speech house, Forest of Dean

Photograph courtesy of The Forestry Commission

Dryden, the poet, was not far out in his estimates when he suggested an oak spent three centuries growing to maturity, another three secure and supreme and three centuries in gradual decay to death.

The great forests of the time were under pressure to produce huge quantities of timber. In the 19th century, much of the naval timber came from Sussex, Surrey, Hampshire and Kent. The Royal Forest of Dean, the New Forest, Alice Holt, Woolmer and minor forests of southern England provided the bulk of the timber. These forests supplied the Royal Dockyards of Portsmouth,



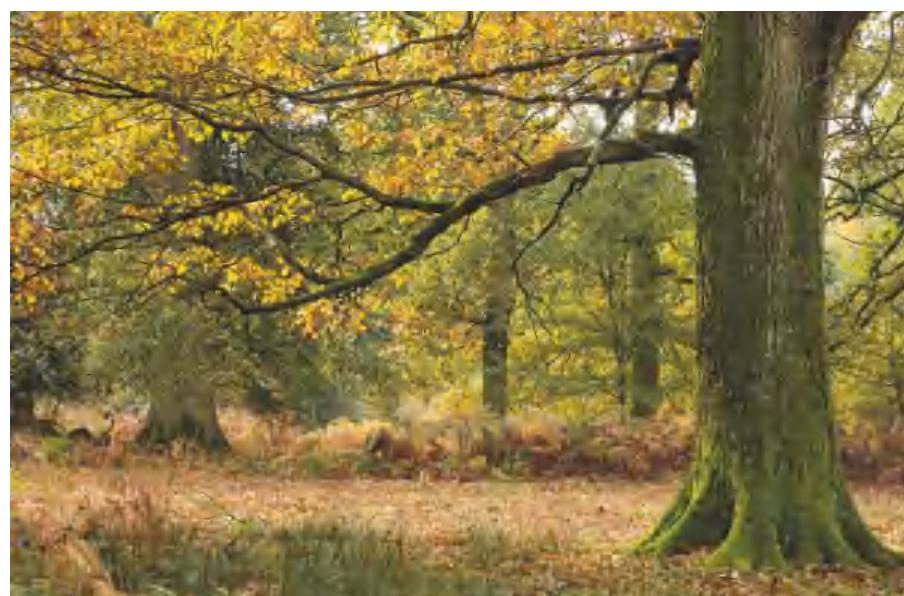
Old oaks on the Oak Coppice trail

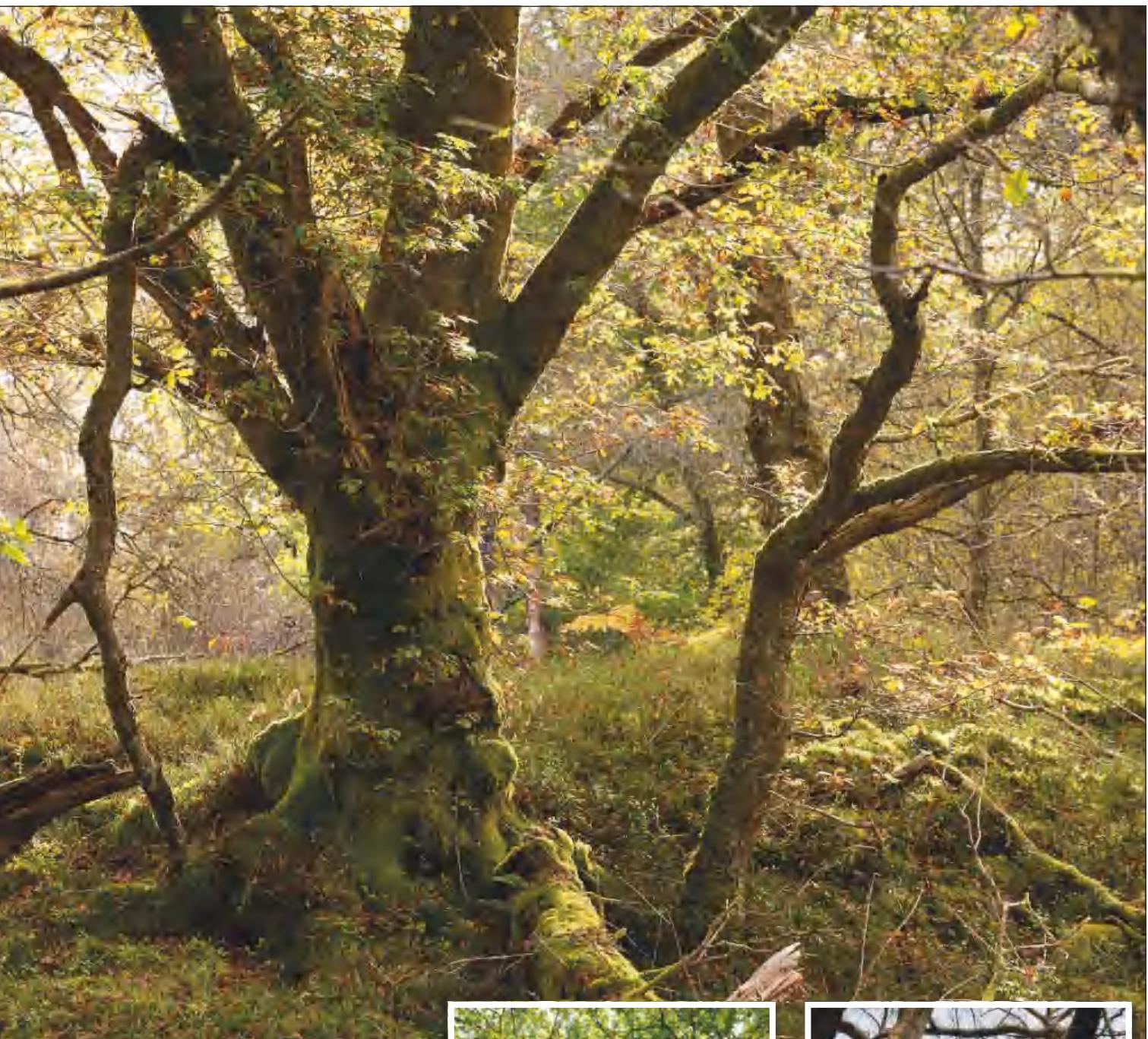
Photograph courtesy of The Forestry Commission

Chatham, Sheerness, Devonport, Woolwich and Deptford in addition to a number of private yards. Other demands for oak arose from the demands of the mercantile fleet, as well as the conflicting needs of the charcoal and tannery industries. The situation became so bad that the fleet, which fought at Trafalgar, had to be patched up with compass timber salvaged from ships captured during earlier wars.

### What it took to build a ship of the line

Huge natural resources were needed to build a man-of-war. The *Victory* was a first rate 100 gun ship, floating gun platform, requiring 6,000 trees cut from 100 acres





of woodland. About 90% of the ship was made from oak, but elm was used for the keel and the masts and yards were made from fir, pine or spruce. The ship also needed approximately 27 miles of rope for its rigging, over 15,000 square yards of hemp, jute and flax canvas, in addition to 2,000 square yards of copper needed to protect the hull. Often shipbuilders found it expedient to build a larger and smaller ship together, so as to prevent wastage, but this didn't prevent up to 50% of the timber being wasted from source. Timber was often unseasoned so its preservation continued to be a further problem of design. The *Queen Charlotte*, built in 1810, was so rotten that by the time it was finished, it had to be rebuilt. Even the import of foreign timber from abroad posed a real threat to our national security.



Ancient Oak in Clipstone Old Quarter, Birklands, S  
Photograph courtesy of The Forestry Commission



Old oak trees in a mixed woodland, early spring  
Photograph courtesy of The Forestry Commission



In front of Newport Golf Club, the location of the Great Glynos Oak

Photograph by John Greeves



HMS Victory's authentic colour. The NMRN call it Victory hull ochre. Masts and gangplank are still in previous colour way

Photograph courtesy of The National Museum Royal Navy

### Nelson's concern

Like many others, Nelson was concerned with the growing scarcity of timber and the increasing dependency of sourcing timber from other parts of the world. In 1801 the annual timber consumption in the Royal Dockyard was over 36,000 loads; this rose to 53,000 loads by 1803 and to a staggering 74,000 loads in 1812. Following a visit to the Forest of Dean and Monmouth in 1802, Nelson wrote a 10-page memorandum on the state of the Forest of Dean describing it as 'deplorable' before submitting his report to the Prime Minister, Henry Addington.

Nelson reckoned the 23,000 acres of the Forest of Dean were capable of providing 9,200 loads of timber for the navy and not the inadequate 3,500 loads being produced. He cited many reasons for this mismanagement: trees were cut down and

never replaced, timber was wasted, even allowed to rot, no curbs were placed on the deer that stripped the bark or the vast droves of hogs that consumed the acorns in the autumn (pannage), or the flocks of sheep that bite off any tender shoots that survived. Even the free miners misused their rights in the pursuit of coal and many other frequent abuses remained.

Nelson called for strong measures including the appointment of a qualified 'guardian' and foresters wise in the 'planting', thinning and management

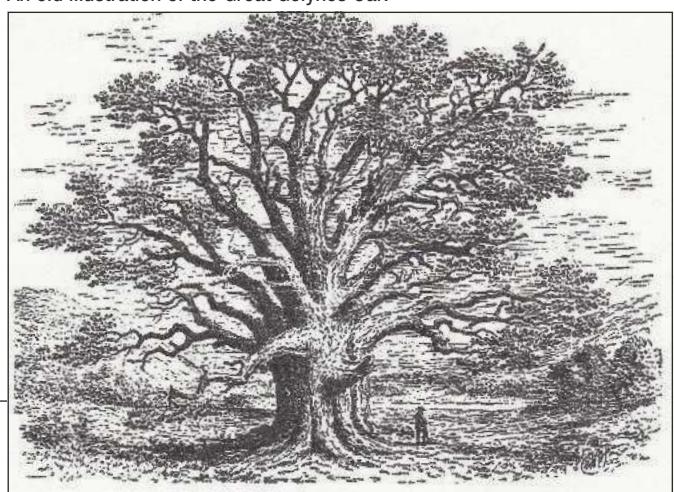
The Phillip family were always associated with the Great Glynos Oak, which grew on their estate before the three sisters decided to have it felled. Captain Phillips did his own drawing of the oak based on a drawing he had in his possession, the same as the one cited here. This framed work was passed down in the family and presented by Lieut.Col.Charles D. Phillips to the Newport Golf Club in 1942

of trees. Consequently, in 1808, a new act was passed that allowed the systematic enclosure and plantation of oak woods. In the Forest of Dean, 30 million acorns were planted in 11,000 acres between 1810–1819, and 3,000 acres of this Napoleonic plantation still exists today.

### The Great Glynos Oak

The Royal forests could only supply a fraction of the navy's needs and the bulk of the naval timber was supplied by private contractors who turned to estate and land owners everywhere to supply this growing need, especially for crooked or compass timber. The Great Glynos oak illustrates just one part of this story and typified this insatiable need for oak at the time.

An old illustration of the Great Glynos Oak



Oak grows in different ways. Those planted close together will grow straight up, while those grown in open conditions mature with wide canopies and provide great quantities of compass (crooked) timber for knees, frames (ribs), beam, stern, stern post, aprons and various curved timber needed for the construction of a ship. The Great Goly nos Oak was a massive oak, which was about four miles away from the town of Newport in South Wales and once grew near to where the present Newport Golf Club is now situated. It graced the countryside of Gwent for many centuries until its untimely end in 1810 when it provided timber for the ships of the British Navy. Estimated to be around 500 years old, it cast a huge shadow over 452 square metres. Its massive trunk was 2.9 metres in diameter and six of its main limbs were on their own as large as any normal oak tree. During the latter part of the 18th century, the tree became a favourite destination of tourists and picnic parties from all over South Wales. Many visitors travelled by barge from Newport market along the Monmouthshire and Brecon canal that ran



Mural depicting the Battle of the Nile in 1798, on one side of the Naval Temple near Monmouth

Photograph by John Greeves

close to the Goly nos estate. Eventually the popularity of the tree would prove its downfall. The land was owned by Helen, Mary and Adelaide Phillips who became exasperated by the constant trespass and decided to have the giant oak cut down to deter sightseers. The tree was purchased by Mr Thomas Harrison, His Majesty's Purveyor of timber of Plymouth Dockyard and Dean Forest who obtained it for a knock down price of 100 guineas, believing

part of the trunk decayed. In the felling all timber proved to be quite sound. The felling proved arduous and the gigantic tree was cut from crown to bottom. Before it was felled, all the brushwood was removed and placed around the tree to form a bed to prevent damage to falling timber. The tree was felled in separate parts and several stages were erected for the workmen to stand on. The main trunk of the tree was so large in diameter that no saw long enough



Panorama painting of *Trafalgar*, by the artist William Lionel Wyllie. William Lionel Wyllie (often simply called W L Wyllie) (London 5 July 1851–6 April 1931) was a prolific English painter of maritime themes in both oils and watercolours

Photograph courtesy of The National Museum Royal Navy

The elaborate stern section of the *HMS Victory* with the Mary Rose Museum in the background

Photograph by John Greeves



The Great cabin on board *HMS Victory*. *Victory* was usually in service as a flagship, meaning that she was the home of an Admiral in command of the whole fleet as well as of her Captain

Photograph courtesy of The National Museum Royal Navy

could be found to cut it down. Finally two saws were 'brazed' together before the job could be done.

It took five men 20 days to strip it and cut it down and a pair of sawyers were employed for a remarkable 138 days continuous labour converting it to timber. The overall expense of stripping, felling and sawing excluding transportation was £82. The tree yielded 65cwt of bark, much of it 75mm-thick, which could be used in the tanning industry as well as providing cordwood. Different rate ships of the line existed at this time: The *Victory* was a first rate 100 guns, a second rate carried 90 guns, and a third rate 80, 74 or 64 guns. The majority of ships were 74 guns, but smaller ships like the fourth rate carried 50 guns, fifth rate 44, 38 or 36 guns and sixth rate, anything from 32-20 guns. The tree produced 48 loads (a load being 40-50

cubic feet) of timber, which amounted to 2,462 cubic feet, valued at £600.22. The Glynos timber provided upper stem pieces, futtocks and knees for a number of ships including 100, 74 and 50 rate ships. The timber might have been carried by canal to Newport and then loaded into trows (barges), and taken by sea to the Royal yards in the south of England, which was a current practice at the time.

### The irony of the situation

Nelson was to die at the Battle of Trafalgar in 1805, never seeing the efforts of his work in conserving the oak forests of this land. Ironically, his hopes for these new plantations to yield sustainable timber was never realised. The death knell of the man-of-war ship came to an abrupt end near the mouth of the River James during the American Civil War (1861 - 65). It was a

minor engagement, but a major turning point in naval history and involved the wooden ships *Congress* and *Cumberland*. The two wooden ships were ineffective against the might of the ironclad *Merrimac*, and their ultimate destruction marked the decisive passing of a former age.

The name of the giant oak lived on. At Pontymister, a pub called The Welsh Oak was named after the Great Glynos Oak. It was here the Chartists gathered before marching to Newport town in 1839, where a bloody confrontation took place outside the Westgate Hotel. Even today, the name of this behemoth of the plant kingdom isn't forgotten. The Newport Golf Club (sited close to where it once grew), awards the Glynos Oak trophy annually to an exceptional golfer, and is keen as ever to keep the memory of this giant oak very much alive. **WW**



The upper deck of *HMS Victory*

Photograph courtesy of The National Museum Royal Navy



A below deck image showing the cramped conditions where crew members ate, slept and fought. The *Victory* was a floating gun platform and space was always at a premium

Photograph courtesy of The National Museum Royal Navy



Old oak tree, part of the Great Trossachs Forest

Photograph courtesy of The Forestry Commission



The quarter deck carried 10 six pounders and was the ship's nerve centre. Officers directed operations from here, while the ship was steered by the wheel under the overhang of the Poop

Photograph courtesy of The National Museum Royal Navy



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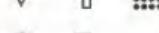
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BY MICHAEL FORSTER



# Everything in its place

**Michael Forster shows us how he went about making a commission for a guitarist's kit box – perfect for keeping all your musical paraphernalia neat and tidy**

**T**he request was for a box for storing guitar strings and picks at home – not for transporting them as it's easier simply to shove them into the instrument case itself. I could have designed a front-opening cabinet, but a box is easier to move from room to room if required. As the request came from a mother for her teenage son, I think I detect a personal interest in encouraging a tidy room...

## The carcass

Dimensions are obviously important: six compartments for strings, coiled in packets about 110mm square and separated by 3mm-thick dividers, and trims. 40mm depth should allow storage for several of each string, and all this, including 10mm-thick sides and 15mm lid, makes the final dimensions  $362 \times 109 \times 160\text{mm}$ .

The carcass is a pretty straightforward box with a ply base set in grooves cut on



1

Once assembled, clean up the box exterior, flushing down joints as necessary



2

Sanding (in this instance the lid panel) is much more pleasant – not to mention healthier – using Mirka's extracted system



3

The dividers and lower trims are shot to length. A shim of abrasive paper is useful in tapering the ends for an easy, sliding fit



4

With the divider assembly temporarily in place, the long lower trims are notched to slide in, holding them square



5

The short lower trims hold the centre divider firmly in place (these will need to be glued behind on final assembly)



6

The top trims are mitred at the shooting board using a bird-house jig



7

Use the pivot holes in the carcass as a guide for drilling the lid – note the tape depth gauge

the router table. For the corners, I used hand-cut dovetails, visually enhanced by contrasting timbers – but these could be done in various ways according to personal choice. So I'll concentrate here on fitting out the interior and pivoting the lid, and leave the carcass construction to individual preference.

With the corner joints sorted, the groove for the ply base panel is cut on the router table and then it's time to clean up, sand (photo 2) and apply finish to the interior faces where they will show, which in this case is just the top 25mm of the cavity. Drill the lid's pivot holes in the carcass at the drill press before assembly to ensure they're perpendicular to the sides. If they're not, the pins will bind as the lid tries to rotate open. The holes should be centred in the thickness of the lid and of the rear panel. Precise centring isn't critical but both ends should match so, having found the position, I stab in with an awl to locate the point of the drill.

After glue-up, clean up the carcass' internal corners before the glue goes off to avoid any difficulties in fitting the interior later.

### Interior layout

While the glue is drying, prepare the interior fittings, beginning with the dividers (photo 3). The exact height of the dividers is not critical as they sit below the box trims that support the tray. The short cross-dividers are lower than the long central one, and they're jointed in the middle with cross-halving joints. They are shot in, before jointing, to allow for an easy sliding fit into the carcass. It's a good idea to shoot these to a slight taper, starting just below the top edge, thus providing a lead-in so that they slide down easily into the box.

Next come the perimeter trims, which are each in two parts – lower and upper. These need to total at least 110mm high to hold the tray above the string packets. The lower trims serve to hold the dividers square to the box (photo 4), and don't need to be mitred since the top edges won't be visible. They comprise of two long trims, notched to go over the short dividers, running along the front and the back and four short ones to go at the ends, either side of the centre divider, holding that securely in place. At final assembly, these short trims will need a dab of glue to secure them to the box sides – all the others will hold in place without that. The long lower trims (not the short ones) can be tapered like the dividers to ease their passage into the box. This

is then topped off with four shallow upper trims, mitred at the corners, that cover the tops of the lower trims and support the tray at the correct height.

This may seem a little complicated, but it beats cutting housing joints in thin pieces, and most of the fine work is done at the shooting board, thus making it very simple. Just follow the photo-strip.

### Putting the lid on it

The lid is a simple slab of ash (made up from two boards, in my case) pivoted on its rear edge. This is a cheap, simple and visually-effective way of hingeing a lid so that it stands open at a good angle.

First, shoot the ends of the lid until it is a nice fit between the carcass ends with just enough clearance. Cut it to width (measured front-to-back) plus a couple of millimetres, and clamp it in place so that it slightly overhangs the back of the carcass. This will give you a little leeway when starting to shape the quadrant on the lower edge to allow it to rotate. Insert a 4mm drill into the pivot holes (**photo 7**) in the carcass and drill about 15mm into the ends of the lid – a tape depth gauge on the drill is a good idea.

The pivot pins are 4mm brass rod, obtainable from many hardware stores or online. I find it needs to be slightly reduced to get a nice sliding fit in the holes, and I do this by ‘turning’ it in a drill press against a file (**photo 8**), testing with a hole in scrap timber. When the rod is a good, easy (but not loose) fit, cut a couple of lengths to suit the job. The cut ends are easily smoothed by inserting into a cordless drill and rotating against the file.

Obviously, it's not a good idea to insert these into the assembled box and lid until the final moment of fitting – once in they'll disappear and could be tricky to extract. So I keep a pair of over-length rods (about 50mm) that I use for the trial and error part of the fitting process.

Begin by chamfering the hinged edge; this chamfer can be rounded off as the work proceeds. The important thing here is to remove just enough material to allow the lid to rotate open – and that may well be less than you think. So, test every few shavings and just as you're thinking, ‘this is getting boring – I'll take more off this time’, the lid will surprise you by obligingly opening to a little past 90° where it can sit nicely. All that's needed now is to plane the front edge flush and work a chamfer on the lower corner to act as a thumb-break to lift the lid. The tray



8

The pivot rod may need to be reduced slightly – I find a drill press and a file good for this



9

The lid's rear lower edge needs to be relieved to let the lid open. Begin by chamfering at 45° and then form a quadrant – test frequently as it may need less removed than you think



10

Some over-long pivot rods are useful here



11

I marked my ‘brand’ on the underside of the lid using a hot iron – wear gloves as it's just too easy to unthinkingly touch the hot parts



12

This says, ‘the buck stops here’!



13

The card backing for the lining is best cut with a straightedge and scalpel on a cutting board



14

The card and suede are coated with adhesive and left to dry



15

The ribbon handle is glued into the tray



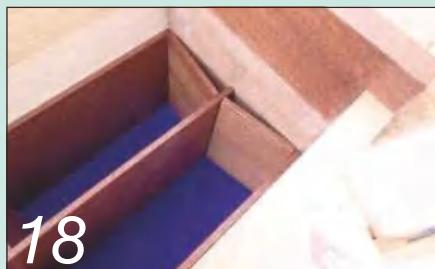
16

Initially test the bottom lining with a precautionary ribbon in place to make removal easy if necessary



17

The dividers can now be inserted on top of the suede lining



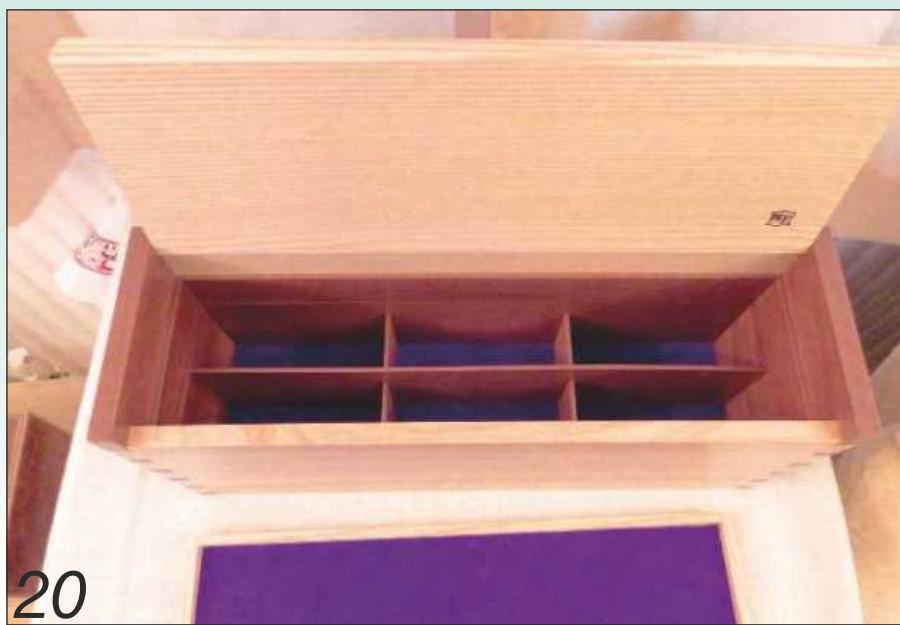
18

The lower trims come next – apply a dab of glue on the back of those short ones and push them firmly into place



19

The mitred upper trims finish off the interior neatly



20

All done – the box with its tray, ready to drop in

is a simple construction with a grooved-in base panel similar to the box.

### Finishing touches

All is now ready for fitting, but varnishing the box interior must come first, before the pivot areas become inaccessible, as well as the lid, trims and dividers. In fact, I usually do all the sanding and varnishing before fitting out – it ensures good coverage in tricky areas and prevents finger-marks on the external surfaces.

That done, and once you know you're not going to want to remove it again, place the lid in position and fully insert the pivots, pushing home with a nail or similar. Now you just need to tidy up those ends by plugging the holes. I cut dowels from scraps of the same timber by whittling roughly and then tapping through a 4mm hole in a metal plate to get the final shape. Cut them a few millimetres over-length, whittle just a tiny chamfer on the leading end to assist entry and glue them in. I use a pencil mark on the dowel to show when it's just short of hitting the pin. This avoids pushing the pin fully home, shifting the lid, over to the other side so that the lid binds on the box end. Leave the plugs standing proud until the glue is fully dry, and then trim them back with a sharp chisel. This can easily be done without damaging the finish on the carcass – and then a little more varnish can be applied to tone the plugs in.

For the suede lining, cut two pieces of card (one for the carcass base and one for the tray) and corresponding pieces of suede. Trim the card by trial and error to a nice fit, leaving the fabric over-size. Coat each with latex adhesive, letting it dry and then bringing them together upon which they stick firmly. The box lining simply drops in (photo 16) and is then trapped under the dividers and trims as they are fitted. The tray needs a looped ribbon for a handle (photo 15). Put this in place first, saturating it with adhesive and leaving to dry, it will then easily lift the weight of the tray. Finally, put a few dabs of glue on the tray base and press the lining down onto it. The dividers and trims can now go into place (photo 17), beginning with the dividers and then the long lower trims (photo 18). The short lower trims then slip into place, pushing the long trims firmly against the box sides and finally, the mitred upper trims are pushed down to cover the edges (photo 19).

That's one happy guitarist – and I suspect his mum's pleased that his room's a little tidier... (photo 20). **WW**



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KSS80	370mm	82mm	55.5mm	-60° to +50°	No



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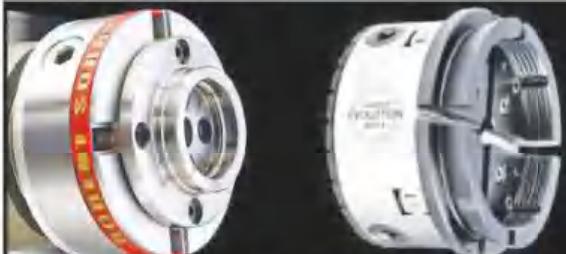


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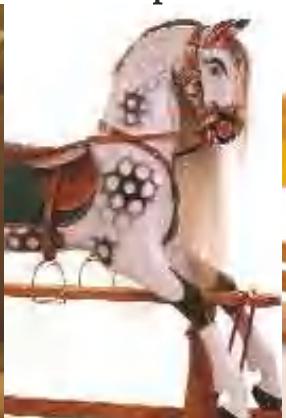
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# In brief...

## BRITAIN'S MOST DESERVING YOUNG WOODWORKER IS CROWNED



David Savage congratulates deserving competition winner Katherine McConnell

After much deliberation by David Savage, the winner of the £3,000 competition to discover Britain's 'most deserving young woodworker', which ran in sister publication *Good Woodworking* last year, has finally been chosen and we'd like to send out a massive congratulations to Katherine McConnell, who pipped two other young makers to the post when they all attended a week's course at Rowden.

Katherine wins a fantastic Anarchist's tool chest made by Chris Schwarz, which is filled with a great selection of hand tools from Workshop Heaven, as well as others donated by older woodworkers wanting to pass their tools on to another generation.

### A tough process

In the end, over 70 people applied, all young, keen talented makers who were eager to demonstrate their skills. David had a bit of a job on his hands but eventually the list was whittled down to 10: "What we wanted was someone who needed those tools, really NEEDED them." Group editor Tegan Foley was involved in the shortlist selection process and can attest to the fact that a great deal of those who applied were



Katherine's tool chest is full of high quality hand tools, all ready to use

incredibly talented, which made this job even harder. As David comments: "What I wanted was to put these tools in the hands of a young maker who would honour the idea. These were carefully selected expensive hand tools; things not to be polished and displayed, but cared for and used with knowledge and skill; used on a daily basis to make things. I did not want this tool chest to turn up on eBay!"

From the 10, three young makers –

Katherine McConnell, Matt Deneffe and Ben Eddings – were selected to attend a week's course at Rowden. "We watched how they all worked and behaved: did they listen? Did they sweep up? Did they put tools away sharp? And did they leave a tidy bench at the end of the day? All this is professional practice and important to us here at Rowden," David continues.

### A deserving winner

David was eager to find out more about each of the entrants and discover what really made them tick. Who could be trusted to take this tool chest? Each was given a design brief to create a presentation drawing or model of a piece of furniture that they would like to make. They had the help of Phil Mayne, Rowden's digital artist, and full access to CAD model making or watercolour materials. They had a day to do this before showing the drawings and models to David. "All three had good ideas, and all presented them well, but Katherine had an idea beautifully presented that really was worth making," he tells us.

"Despite the other two demonstrating great skills, Katherine showed that she was a gifter, and I like gifter. People who put their whole selves into what they do. We had a clear winner in Katherine and I was delighted to find that everyone in the workshop seemed to support that view."

After undertaking a three year degree in illustration at Brighton University and deciding she wanted to pursue carpentry, Katherine met a professional carpenter and has apprenticed under him for the last two years. Operating from his workshop and learning a great deal of professional skills along the way, she also works part-time to make ends meet, something which David greatly admired and recognised.

David is sure the tools will be safe in Katherine's hands, but he is now hoping to be able to find a sponsor to pay for a three-month course at Rowden to really build on her skills and hopefully take her career to the next level. If you would like to make a donation to help Katherine, or if you know of anyone who may be able to help, please contact David Savage here: [dsavage@finewoodworking.com](mailto:dsavage@finewoodworking.com).



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BY IAN WILKIE

# THINK OUTSIDE THE (MONEY) BOX

**Ian Wilkie shows us how to make this fun-to-turn lighthouse money box, which can be used by the whole family to hopefully collect a small fortune!**

**T**his fun-to-turn lighthouse is designed as a family money box and will hold a small fortune, depending on which coins you put in! Our box is opened once a year and my grandchildren have counted out £75 just in 20p coins! I used poplar and reclaimed mahogany to give a good contrast for the tower with an ash base to resemble a rock. Ebony, holly and boxwood were used for the other parts. The money can be released by removing the small brass screws holding a plywood plate in position on the underside of the base; this should act as a sufficient deterrent against raiding the box on a sudden whim! The coins drop down into the rocky base and their weight gives added stability. **WW**

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1

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2

Hollow out as shown in the drawing until the 38mm diameter hole is reached. Next, form a 130mm diameter x 8mm deep x 1mm wide recess to take a plywood bottom plate, then shape the outside and remove the work from the lathe



3

With a narrow blade fitted in the bandsaw, cut out areas around the circumference to form an irregular shape

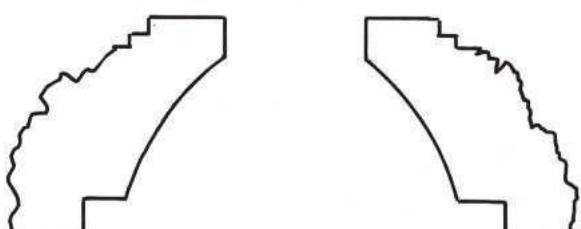
4

Detail the edges to give the appearance of a rocky surface. Next, cut a circle of plywood 130mm diameter x 6mm using a scrollsaw and sand the edges to fit the turned recess neatly



Fig 1: Lighthouse base A

38 diam x 10 deep



130 diam x 8 deep

180 diam



130 diam x 6 plywood

### CUTTING LIST

All dimensions are in millimetres

Part	Qty	L	W	T
A – Rock base	1		200 dia	60
Underside plate – 5 ply	1		130 dia	
B – Tower body	6	80	80	80
C – Platform	1		90 dia	30
D – Balcony rail (top & bottom)	2		90 dia	30
Balustrades – dowel	12	26	4 dia	
E – Light base	1	46	46	25
F – Light	1	42	42	45
G – Domed top	1	46	46	40
8 small brass c/s screws				

### B – TOWER



5

First, mark the centres at each end and mount the first blank to be turned. I used a Steb centre in the headstock and a revolving Steb centre in the tailstock to drive the work. Turn the blank to 75mm diameter and form a spigot at one end to suit the chuck jaws in compression mode. I used the Oneway chuck with their patented standard jaws, which grip on to a 45mm diameter  $\times$  10mm long parallel spigot without any need for a dovetail form. Screw the chuck to the lathe and contract the jaws on to the blank



6

Face off with a small spindle gouge so that the surface is absolutely true



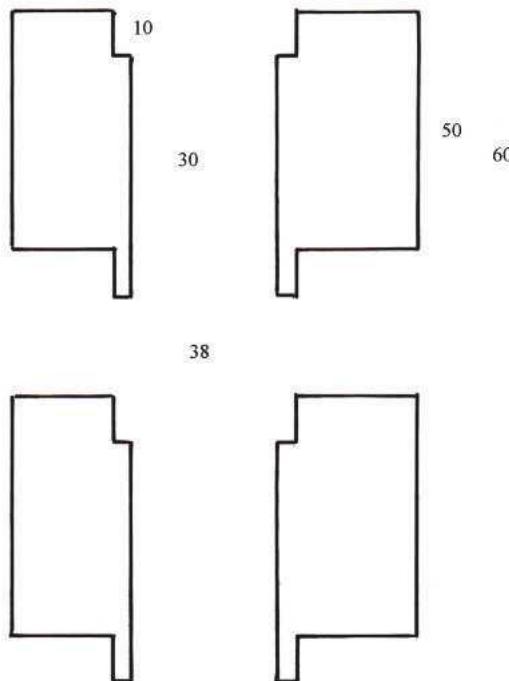
7

Fit a 38mm sawtooth Forstner bit in a drill chuck held in the tailstock. Drop the lathe speed to 600rpm and drill to a depth of 10mm. Coloured tape wrapped round the outer diameter of the Forstner acts as a good temporary guide. If your lathe has a swivelling headstock, make sure before you start to drill that the headstock and tailstock are accurately aligned. Although most lathes have an indent pin they are seldom accurate!

Replace the drill with a 30mm sawtooth Forstner bit and continue to drill the centre hole to a depth of 60mm. The first hole is for the spigot and the second for the coins. Replace the standard jaws with small spigot jaws and remount the first blank using tailstock support to ensure concentricity. Next, mark off a line 60mm from the tailstock end and part off. Form a 10mm long  $\times$  38mm diameter spigot

Fig 2: Lighthouse tower B

3 light coloured blanks  
3 dark coloured blanks  
80 x 80 x 80



8

When all six blanks have been turned in exactly the same way, check that they fit correctly, glue them together with PVA and leave the tower cramped up overnight. Mount the tower and expand the spigot jaws into the drilled hole. Use a large revolving centre in the tailstock or if you have nothing suitable, turn a temporary plug first to insert in the hole



9

Turn the tower with a gentle taper from 75mm at the bottom to 55mm at the top. Using a 12mm skew chisel, cut shallow V-grooves between each section to give a clean division. Next, sand smooth and remove from the lathe

## C – PLATFORM

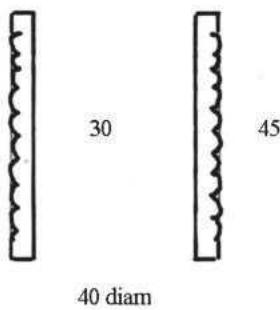
Fig 3: Lighthouse parts C, D, E, F & G

G DOME TOP



40 diam

F LIGHT

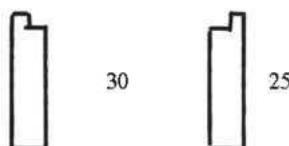


30

45

40 diam

E LIGHT BASE

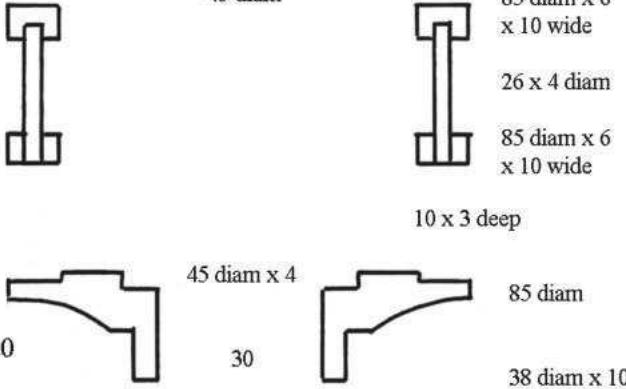


30

25

45 diam

D BALCONY



85 diam x 6  
x 10 wide

26 x 4 diam

85 diam x 6  
x 10 wide

10 x 3 deep

20

45 diam x 4  
30

85 diam

38 diam x 10

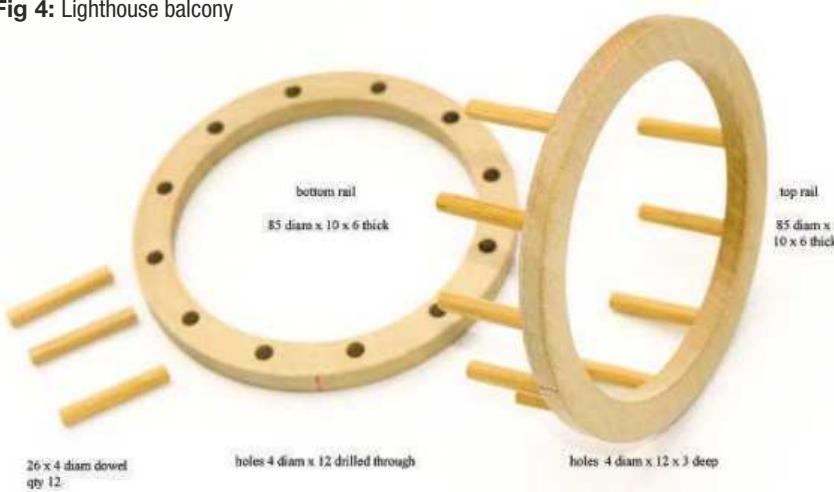


10

Mark the centre of the blank and drill a 30mm diameter hole right through using a bench drill. Then, with the spigot jaws in expansion, turn to 85mm diameter and face off. Form a spigot 38mm diameter x 10mm long and then turn a gentle curve, as shown in the drawing. Next, reverse the blank and face off to give an overall thickness of 20mm. Turn a centre recess 45mm diameter x 4mm deep and an outer rebate 10mm wide x 3mm deep. Then, using a point tool, form concentric circles to represent the footplate. Remove from the chuck and check that the spigot fits accurately into the top of the tower

## D – BALCONY RAIL

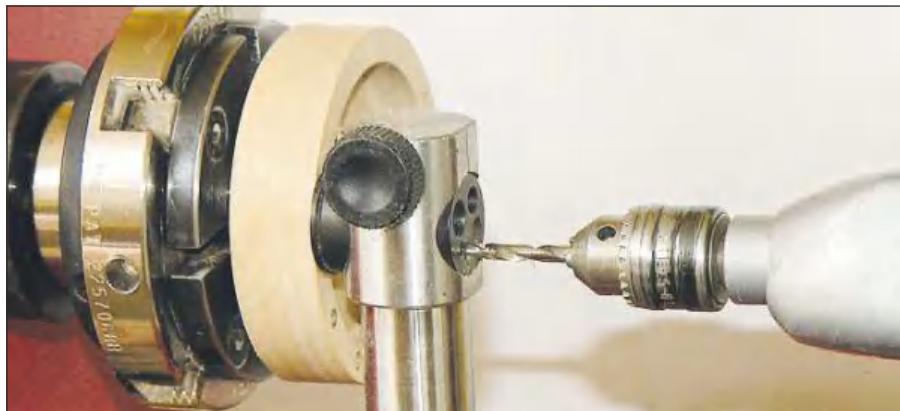
Fig 4: Lighthouse balcony



11

Follow the first two steps as for platform C. Then, draw a line 10mm in from the edge on the face and hollow out to a depth of 15mm to match the rebate on the platform C. Check that the platform fits snugly

## D – BALCONY RAIL CONTINUED



**12**

Set up a drilling jig such as the Robert Sorby one shown in the photo and drill 12 equally spaced 4mm diameter holes on the face to a depth of 10mm. If your lathe or chuck is fitted with indexing, this will be a great advantage. Make a register mark on the outer edge to ensure that the top and bottom rails can be matched up again accurately when they are being assembled



**13**

Draw two lines 6 and 8mm on the side of the blank and using a thin parting tool, part off each rail. Note that the holes do not protrude through the top ring



**14**

Cut 12 x 26mm long sections of 4mm dowel and assemble the balcony rail by lining up the register marks and gluing the dowels into the holes to form a strong structure

## E – LIGHT BASE

## F – LIGHT

**15**

Follow the first two steps as for platform C but in this case turn to a diameter of 45mm to match the recess in the top surface of the platform. Next, remove from the chuck and reverse, then face off and turn a centre rebate 40mm diameter x 4mm deep



**16**

Follow the first two steps as for platform C but turn to a diameter of 40mm. Mark off 4mm from the end, reverse, face off and mark a further 4mm from the end. Bring up the tailstock fitted with a large revolving centre for support and form beads between the two marked off lines. A small bead-forming tool such as this one from Ashley Iles is ideal to get them all the same size and shape

## G – DOME TOP



17

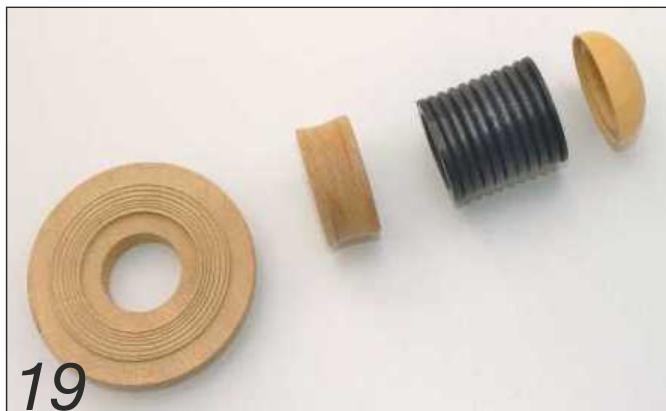
Turn the blank between centres to a diameter of 45mm, face off and turn a spigot 10mm long x 16mm diameter. Remove from the lathe and mount with the spigot jaws in contraction. Face off and form a 40mm diameter recess x 4mm deep to match the top of the light E. Then using a small gouge, start to curve the top until only a small spigot remains. Stop the lathe and cut through the remaining wood with a fine saw. Remove from the lathe, reverse and expand the chuck jaws into the recess so that the top can be tidied up. Mark out the coin slot on the top surface and drill 2 x 4mm holes at each end. Cut out the slot using a powered scrollsaw and tidy up the edges if necessary with a Swiss file



18

Check that a £1 coin slides through

## ASSEMBLY



19

Glue all the parts together and clamp up



20

Screw the plywood plate under the rock base with small brass screws. Next, glue on small pieces of veneer for the door and windows. Make a ladder from two strips of wood and thin bamboo dowel and glue against the tower up to the door. Add any further detail you wish to include before finishing with several coats of varnish. You're then ready to pass the lighthouse round for a donation!



21

A closer view of the light and balcony

22

The finished project should look something like this



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# Maximum suction, minimum dust

**Upon purchasing the Startrite MDE-HCE 139 litre industrial chip extractor, Roy Oxley realised there was a way of making this machine even better. Here's the story of its conversion...**

**U**pon my retirement I decided to upgrade my workshop, now having time to use the tools. I hasten to add that this last statement was in total ignorance of what my retirement would be and now I do not know how I found time to work. I purchased a new table saw, radial arm saw, wood lathe, planer/thicknesser and spindle moulder. All of these tools make a fair amount of wood chips and dust so the last thing to upgrade was my dust extraction system, which has served me well for many years.

I decided to install a ducted system to extract from all my wood chip creators and so started to research for the best piece of kit at the best price and with the smallest footprint. Eventually I plumped for the MDE-HCE 139 litre industrial chip extractor from Record Power.

## Labour intensive

Having installed the chip extractor and associated ductwork, I then put it to work. After a period of time, I found the extraction system failing on a regular basis, not



1  
After use, I found that the cloth bag had become fibrous, and clogged up as a result

mechanically I hasten to add, but with a serious loss of suction. I found that the problem was the filter bag on the top of the machine. I often cleaned this out but it seemed that as I used it, it required more frequent cleaning, getting to the point where after every couple of woodworking sessions, I had to empty it (**photo 1**).

My previous extractor never had this problem but then it was only 1,000m<sup>3</sup>/hr

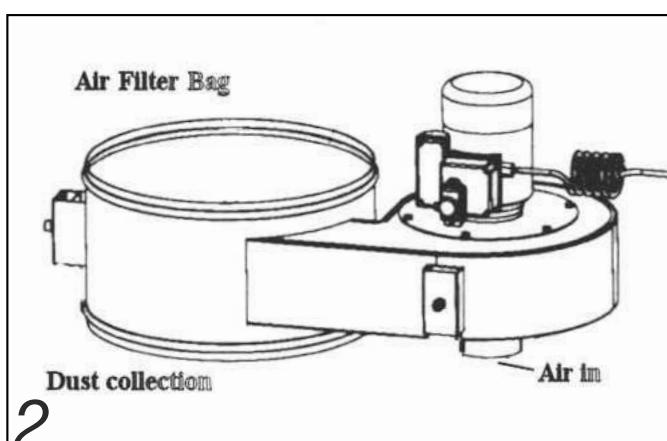
and the new machine is 2,000m<sup>3</sup>/hr, with the bag filter being the same size as my old one. The doubling of the airflow appears to make the cotton bag more fibrous; this in turn makes it a finer filter so it traps more debris as a result.

The cloth bag was duly inspected and I found that it had indeed become fibrous, meaning it soon became blocked.

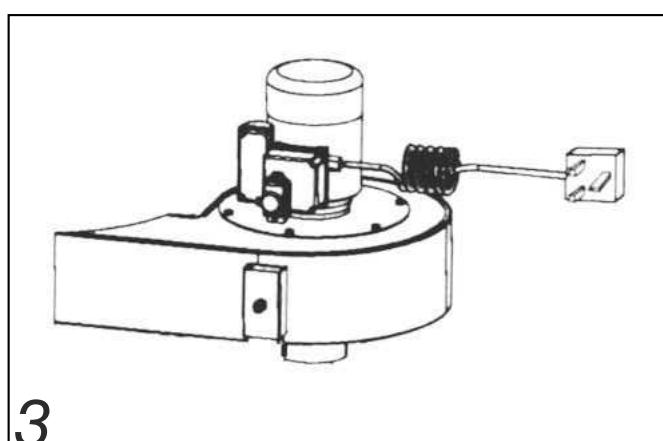
### Cone system

The search was now on to find ways to improve the situation and remove the tedium of constantly cleaning the filter bag and inhaling more dust than if I was using the machine without extraction.

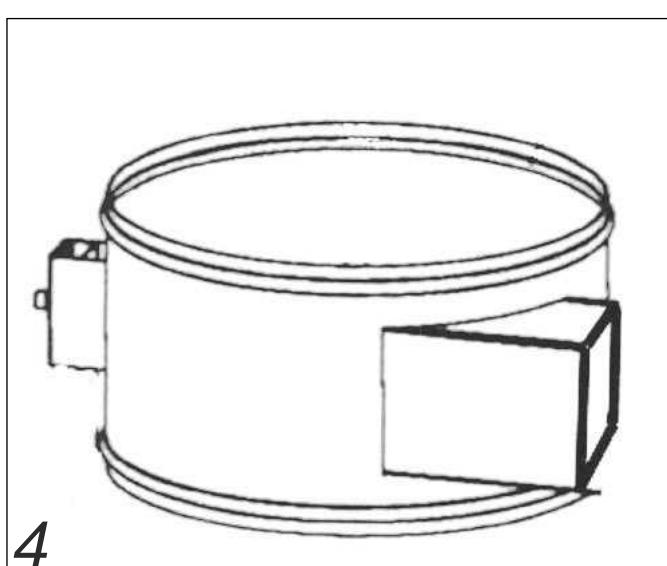
Using the tools in hand, I found many examples of people making extraction systems (mainly in the USA). The essence of all these various systems was the use of a cone and seeing an advert from a well-known vacuum cleaner manufacturer enforced the idea. I also had a look at the extraction systems at my local wood yard,



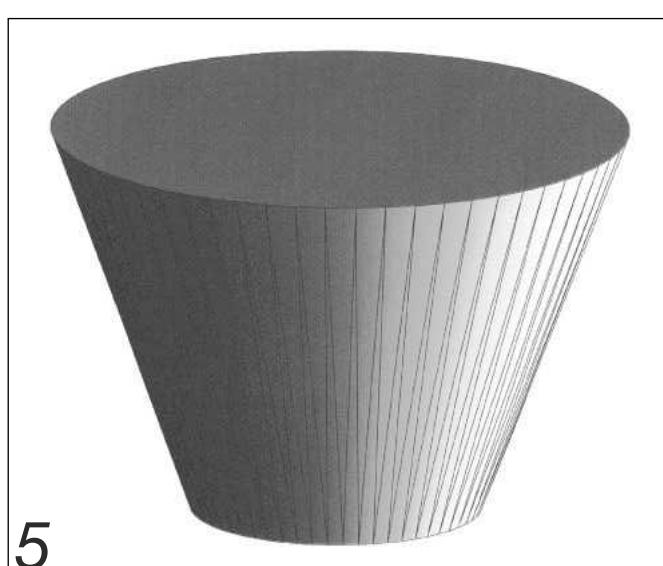
2  
The motor on the extractor



3  
Motor now separated from drum



4  
A lid is required to mount the motor on the top of the drum



5  
The cone was tricky to make and needed a well planned template



6

The lid and cone, once assembled

then a plan began to form. The question I had to ask was 'how could I convert my machine to a cone system and get shot of the bag?'

In all the examples I looked at, which used a cone, there was an increase in the ability to remove dust with only a minute amount of debris coming out of the vent port. And the suction was improved on all the machines used.

### The conversion

Having taken a good look at my machine, I realised that I could easily convert it to a cone type of extractor. The first thing was to look at how the machine was assembled.

There was a motor section and a drum section (picture 2). If I separated the two and added a cone onto the drum section, I could easily convert the machine.

Taking out my trusty sabre saw, I dismantled the extractor, then it was back to the classroom trying to remember how to do triangulation on sheet metal – it has been 15 years since I used to do it on a professional basis. The 'little grey cells' finally remembered so out came several large sheets of paper to make a template (picture 3), and after a search in the metal workshop, I came out with some 1mm recycled galvanised steel sheet – enough to make a lid for the drum and a cone.

The lid for the top of the drum (picture 4) had to be made as the motor unit was eccentric in shape so would therefore not fit straight on the top of the drum. The lid had to have a hole cut into the centre of it to



7

The interior of the lid, showing the different areas (drum, cone and lid)



8

The frame strengthened the areas under the extractor supports



9

Lengthening the support arms to allow room for the collection bin



The extractor unit mounted on the base and legs

allow the air inlet into the drum.

The cone was soon cut and assembled thanks to the template I struggled over, but it was worth it.

### Component assembly

Having manufactured the lid and cone, I duly assembled the components and made two transition pieces to fit the 152mm ductwork for the extraction and air outlet (photo 6). It never ceases to amaze me where I stash bits of metal which I think will come in handy some day.

In my research into cone-type extractors, I noticed that the air extract pipe had to be extended so that it protrudes into the cone by about 50mm, as shown in photo 7. Please excuse the technicolour effect I used on the inside of the lid. The white area is the drum; the yellow is the cone; and the blue is the lid.

### Reinforcing the base

The next part of the alteration was to reinforce the base as it is only pressed steel and easily bends, as I found when first assembling the extractor. I constructed some hollow section to fit under the base. The frame also strengthened the areas under the extractor supports (photo 8).

The support arms had to be lengthened, (photo 9) so that I could put the collection bin underneath the extractor unit. As three legs were provided with the unit, I decided to cut one of the legs in half and my grandson volunteered to weld each of the halves onto the other two legs (he is learning to weld at college and did a good job on them). I made a third leg from some spare hollow section.

As luck would have it I only had to alter one of the leg supports on the extractor unit so the only problem I had mounting

the extractor unit onto the base and legs was the weight and awkwardness of the shape of the extractor body (photo 10), but with the help of my neighbour, we soon had it mounted.

### Chip and dust collection

The next thing to consider was the dust and chip collection. The original unit had a plastic bag to collect the waste but this would not work, as anything below the cone would be in suction, so the bag would disappear into the cone. I had to find something that would not collapse under suction. The connection fitting under the drum is 450mm and I had about 850mm below it. I wanted something that I could see through so that I could check the level of waste. I looked at plastic tubs, waste bins but none were satisfactory, then in my local hardware store I found a metal refuse bin



The waste bin attached using bungee straps



12

Using a ducting system, the airflow is moved directly out of the workshop

450mm round and 650mm high – it was perfect. Having parted with the cash, I hoped that the bin would fit in the boot of the car, and fortunately it did.

In order to connect the bin to the extractor I cut a strip off the now redundant waste bag and utilised the fastening straps from the old filter bag and waste bag to connect the bin to the extractor.

I installed the motor and then decided to test my creation, so I connected up my extraction system in the workshop and emptied the debris out of the old waste collection bag onto the floor, then turned the machine on. It was then that I could see a small flaw in my design: the bin rose off the base as the plastic bag section gave in to the suction. I placed the nozzle of the 100mm extraction hose onto the pile of debris and watched the pile disappear up the nozzle. It was a Eureka moment and as had been shown in the videos on the internet, there were only a couple of bits of waste coming out of the vent – no dust cloud. I modified the bin by utilising a couple of bungee straps fitted to the



13

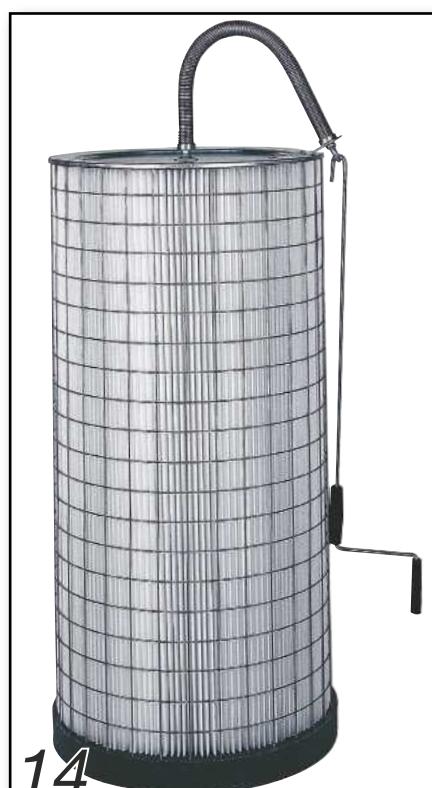
The new extraction system in situ and doing a great job of keeping the workshop dust-free

handles of the bin (photo 11), and to the underside of the base; this cut down the hover to about 20mm and I believe that the weight of the waste would sort out the 20mm.

Having decided that I did not want to use the filter bag system and witnessing how clean the airflow was, I decided to pipe the extracted air outside without extra filtration, (photo 12). However, if you cannot move the air outside the workshop then you can easily fit the fine filter from Record Power, (photo 13).

### Conclusion

This has been a very fruitful exercise: not only did the footprint of the extractor fit snugly into its desired position in my workshop, but the suction power has definitely increased and will not now drop due to the filter bag. I can leave all the extraction vents on each of my machines open so I don't have to keep shutting the appliance isolation valves on the extraction system. All things considered, I think this is a job well done. **WW**



Record Power's fine filter

# Heads up!

**Why not have a go at making your own carpenter's paper hat using our simple guide? All you'll need is a broadsheet newspaper and some basic paper folding skills**



**T**he tradesman's paper hat has been around for something approaching 200 years and, as well as carpenters and joiners, has been worn by any number of working folk including printers, painters, engineers and countless others. As well as keeping dust and dirt off the head of the wearer, once inverted, the hat makes a very useful temporary tray for small parts and components. And let's not forget that there's also something special about making an item for next to nothing.

## Historical mentions

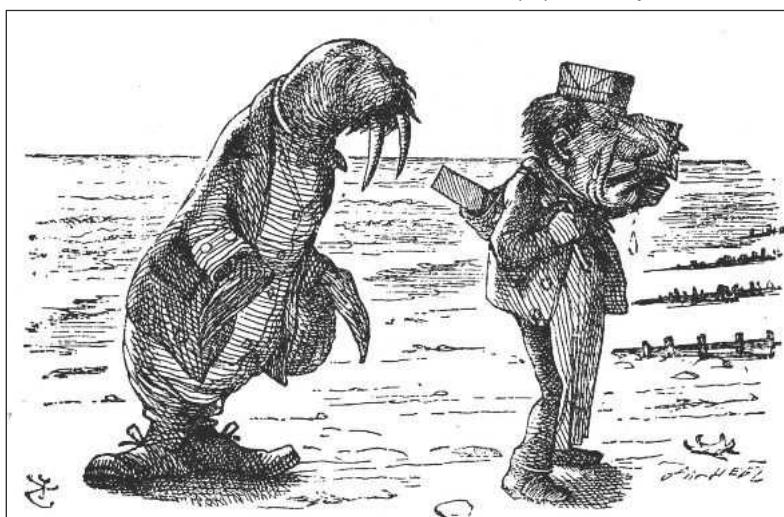
There are one or two mentions in historical literature, but the ephemeral nature of the paper hat and its seemingly inexhaustible abundance has meant only the slightest of references in print over the years. The earliest illustration of this once common item of protective headwear I could find is this drawing by Sir John Tenniel. It depicts the Walrus and the Carpenter on their way

to meet up with the oysters in Lewis Carroll's sequel to *Alice in Wonderland*, *Through the Looking Glass*, completed in 1870. If anyone reading this knows of any other pictures or even photos of paper hats from long ago, we'd love to see them.

## Make your own

So, *The Woodworker* magazine is proud to present the instructions required to make one. With a little help from Kathy, our favourite apprentice, you too can recapture the look and feel of workshops long ago. All you need is a double sheet from a broadsheet newspaper – in the UK that's only the *Financial Times* and the *Daily Telegraph* now – but you can always make do with a couple of tabloids taped together if you don't mind the extra work. I'm a big fan of the paper hat myself and find it suitable for all manner of

indoor occupations; it's risky wearing one outside but it's easy enough to make another if it does blow away. **WW**



The Walrus and the Carpenter in search of lunch



1 Make a fresh centre fold in a double leaf and turn the corners in



2 Roll up the top edge and fold halfway



3 Complete the roll and fold flat to form a 'band'



4 Turn over and fold in both sides to the centre



5 Fold both lower corners over



6 Roll up the lower flap and tuck into the band



7 Fold the upper point over and also tuck into the band



8 Open the hat and...



9 ... squash flat



10 Fold in the top and bottom corners and tuck in the band



13 Well that's it, all that remains is to don said paper tiffer and see if you can look as stylish in it as our Kathy does!



11 Open the hat and...



12 ... form into a box shape



BY IAN TAYLOR



# Return to service

**Ian Taylor gives his tatty old workbench a new lease of life with a fast and easy refurbishment**

I couldn't avoid it any longer: my workbench needed help. It had been looking the worse for wear for a while and something needed to be done. I have to admit that I hadn't been taking as much care of it as I should have, so its decline had accelerated in recent months. It was time to take remedial action.

## Quick refurb

This type of bench is designed to be fairly straightforward to refurbish, and so less than a day's work can bring it back close to its new condition. The top is laminated from 19mm plywood, while the main work surface and the tool well are clad with 'sacrificial' top layers of 6mm plywood. The front and end edges are finished with

hardwood lipping. When it gets a bit too battered, replacing these components brings the top back to an as-new state.

My bench has evolved through several incarnations. The current version has a working surface laminated from three thicknesses of 19mm ply, while the tool well has two thicknesses for extra weight and stability.

The stand is a simple pine framework with halving joints connected by coach bolts, so it can be dismantled if I ever need to move it. The end frames are braced with diagonal steel bars, giving excellent rigidity. There are two full-depth shelves to keep tools close to hand; planes and sharpening kit are conveniently stored on the upper shelf, and heavier and less frequently used items are on the one below.

## Firmly-fixed lippings

The edge lipping is fixed in position with coach bolts, recessed into counterbored holes. Since screwing into the edge of plywood doesn't give a very sound fixing, I glued turned beech plugs into 20mm holes drilled in the end-grain of the laminated top, (photo 1). This still involves end-grain screwing, but the beech gives a pretty solid fixture, and anyway, there isn't much stress on these lippings.

The front and right-hand end lippings also form the stationary jaws for the two vices. To allow this, the stationary vice jaws need to be rebated into the front edges of the top (photo 2). The bench dog holes in the top are 19mm diameter and take either Black & Decker or Axminster dogs.

**1**

Beech plugs give a firm fixing for the edge lippings

**2**

The vices are rebated into the top before fitting the lippings

**3**

Using the old lippings as templates for drilling the new bolt holes

**4**

Counterboring the holes for the heads of the coach bolts

**5**

Again, the old top can be used as a template for the bench dog holes

**6**

The pinned 6mm ply top can be easily replaced in the future

**7**

Bolting bracing beams under the top prevents it from sagging

### Ready-made templates

I didn't need to do any measuring for this refurbishment, since I could use the old parts as templates for drilling the holes for the coach bolts and bench dogs (photos 3-5). I left the lipping slightly wider than the finished dimensions so that once they were screwed in place they could be planed flush with the top. The 6mm ply top is simply pinned in place (photo 6), and the pins set below the surface with a nail set.

### Stiffening the top

In its earlier life I noticed the top sagging a bit in the middle, so I added 90 x 40mm softwood bracing beams bolted through the bench-top to the underside of the working area (photo 7). Since I put them in, the top has stayed totally flat. All the bolts

### FINISHING OFF

Applying a finish isn't strictly necessary, but it does create a barrier from glue spills and splashes. I opted to wipe on two coats of oil varnish mixture, which is fast and easy to apply. Repeating this every six months or so keeps the surfaces protected and looking good

through the top (for mounting the vices and the bracing beams) are recessed into counterbored holes, which are each plugged with a hardwood cap so that they don't 'telegraph' through the thinner ply facing. The plugs aren't glued in place, so the bolts can still be accessed. After just one day of attention, the bench is ready for another decade of service. **WW**



A couple of coats of an oil/varnish mixture gives adequate protection

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BY COLIN SIMPSON

# The power of three

**Colin Simpson goes offcentre this month as he shows us the triangular way to turn**

**T**hose of you who regularly read my articles will know that, occasionally, I like to turn items that aren't round. This project is one of those occasions. It is a bowl that has been turned on four different centres and this makes the underside of the piece and the rim 'triangular'. There are several ways to achieve this but if you want to follow this method, you will need a standard 8mm machined screw chuck. Let's move on to the turning.

## Initial turning

The turning is reasonably straightforward but you will get the best result from the

accuracy of the marking out. Apart from your bowl blank, you will also need a scrap of wood around 70-90mm in diameter and deep enough to accommodate the length of your screw chuck (**photo 1**). You will also need another scrap of wood with a chucking spigot on it. This scrap will become the initial chucking point for the bowl. Unusually, I am going to start working on the top of the bowl; this means the first chucking point needs to be on the bottom of the piece. A faceplate mounting will leave holes in the bottom, which would need to be filled. I didn't want to do this, hence the scrap spigot.



1

Apart from your bowl blank, you will need a couple of scrap blocks for mounting



2

Hot-melt glue the spigot block to the bottom of the bowl



3

True up the top surface...



4

... followed by the edge



5

Optionally, texture the rim of the bowl



6

Clean up the textured area with an abrasive flap wheel

Mount this scrap in your chuck. Mark the centre of the top of your bowl blank and clamp the piece to the wooden scrap using the tailstock. I used hot-melt glue to stick the spigot to the blank (photo 2), but you might want to use PVA, which would give a stronger joint. When the glue has set, remove the tailstock and use a fingernail bowl gouge to flatten the top of the bowl blank (photo 3) and true up the edge (photo 4). I decided to texture the rim of my bowl, but this is optional. If you do decide to

texture yours, do it now because it is easier to do when the blank is circular than at the end when the rim is triangular. I used the Robert Sorby spiralling and texturing tool with the texturing wheel loaded in it. To create the 'orange peel' effect, keep the wheel vertical. Push into the revolving blank and slide the tool along the toolrest to texture about 30mm of what will become the rim of the bowl (photo 5). There is likely to be few wood fibres raised using this technique, particularly on open-grained

wood. These can easily be removed using a soft rotary nylon filament abrasive flap wheel (photo 6). Photo 7 shows a close-up of the de-burred texture.

### Turning offcentre

Next, hot-melt glue the 70-90mm scrap to the centre of the bowl blank in the same way as before (photo 8). When the glue has set, face off and true up the scrap. Mark the very centre of the scrap accurately. The rest of the marking out is done more easily off



7

The 'orange peel' texture achieved with the Robert Sorby texturing tool



8

Hot-melt glue the second scrap to the top of the bowl and true it up



9

Draw a 20mm radius circle on the scrap



10

Step the radius around the circle six times and mark every other step



11

After drilling, your piece should look like this



12

Mount the piece on the true centre and true up the blank's face

the lathe. Break the first glue joint to remove the blank from the spigot. Use a pair of compasses to draw a 20mm radius circle on the scrap (**photo 9**). Using the same radius, step around this circle six times (**photo 10**). Mark every other step and label them 1, 2 and 3. Drill an 8mm hole at each of these three points and also in the very centre. These holes should be as vertical as possible and are best drilled using a drill press. They need to be deep enough to take the length of the screw your screw

chuck. You should end up with something looking like that shown in **photo 11**.

Mount the screw chuck on your lathe and load the bowl blank on it using the true centre. Face off what will become the bottom of your bowl, using a pull cut (**photo 12**). Draw an 80mm or so circle on the base. Now unscrew the bowl from the screw chuck and mount it on hole number 1. The blank is now offcentre and will be out of balance so reduce the speed of the lathe. It is best to make the offcentre cuts at the

fastest, safest speed possible, and this will depend on the stability of your lathe and, of course, on your own ability. Take gentle cuts with the bowl gouge and create a flowing curve from the base to the rim of the blank (**photo 13**). During these cuts you will be cutting more air than wood so it is important to gently rub or caress the bevel against the wood and do not press hard. Keep stopping the lathe to monitor progress and as soon as the curve reaches the top of the bowl, stop (**photo 14**). Mark this reference



13

Mount the blank on the first offset hole and turn the first 'side'



14

Stop the cut as soon as it reaches the top of the bowl



15

Mark six equidistant points around the circumference



16

Here the first side has almost reached one of the reference marks



17

Power sand the first side



This photo shows the cutting action for cutting the underside of the bowl

point with a pencil. This point will be the middle of one of the three sides. Starting at this point, step around the circumference of your bowl six times. This can be achieved by wrapping tape around the circumference and cutting the tape where the two ends meet. This gives you the exact circumference of the bowl. Remove the tape and divide its length into six equal parts. Replace the tape around the bowl's circumference, making sure one of the six points aligns with the reference point on the

bowl and mark off the six points (photo 15). The important marks are the two either side of the original reference point and the one equidistant from these two. Emphasise these three points; they will become the three 'corners' of the triangle.

Continue making gentle cuts with the bowl gouge to refine the curve and stop when the rim reaches the first two reference marks. Photo 16 shows that I am almost there and a couple of finishing cuts will bring the rim to the mark. You can then

power sand this part of the underneath of the bowl (photo 17).

### Optional texturing

Unscrew the blank from the screw chuck and mount it on the second centre. Cut the second of the three 'sides' of the underneath. Photo 18 is a close-up of the tip of the tool and shows where the shaving should be coming off. Remember, gentle cuts and don't push hard with the bevel. Try to achieve the same curve as you had on the



19

More wood needs to be taken away from the left of the pencil mark



20

When all three sides are done, cut a chucking recess in the base of the bowl



21

Hollow the bowl in the normal manner



22

I cut a decorative bead using a skew chisel on its side...



23

... before power sanding to a finish and then oiling the bowl



24

The completed three-sided bowl should look something like this

first 'side'. It may well be that some of the cuts made on side one will have encroached into side two. This certainly happened to my bowl. This is not a problem as the cuts will only have been made into waste wood but it will mean that only one of the reference points on the circumference of the bowl will come into play. Take a look at **photo 19**: I have highlighted the transition between the side I am cutting and the first side. The pencil line is very wavy, indicating that the two curves are not the same.

Aim to achieve a straight line that finishes on the circumference reference mark. When you are happy with the second side, sand it and repeat the process for the third side.

When all three sides are complete, remount the bowl on the true centre and turn a recess in the base to fit your chuck (**photo 20**). Now you can break the glue joint between the top of the bowl and the scrap wood. Turn the bowl around and mount it on the recess you have just cut. The hollowing process is standard bowl

turning. Start near the centre and make scooping cuts, going a little deeper and a little wider each time (**photo 21**). I cut a decorative bead between the textured part and the bowl using a skew chisel on its side (**photo 22**). Power sand the bowl part (**photo 23**), then give the whole bowl a couple of coats of Danish oil.

As I have already said, the texturing is optional but I think it emphasises the rim and draws attention to the triangular shape. What do you think? **WW**

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# A specialist tool kit

**Every tool kit is different, says Stephen Simmons, but there are a few items every restorer needs**

In this article I'm going to look at a basic hand tool kit for restorers, but the trouble with this is that, really, there is no such thing. Restoration covers such a wide range of activities that it is impossible to generalise – one size certainly doesn't fit all.

That's hardly helpful and I sympathise. When I first became attracted to restoration 40 years ago, I was confused about what was needed. All the books were fairly consistent on the basic kit required, mainly the standard cabinetmaking tools plus the odd jubilee clip and strap cramp. Had I stuck to that formula I would never have been able to make the transition to full-time professional restorer a few years later.

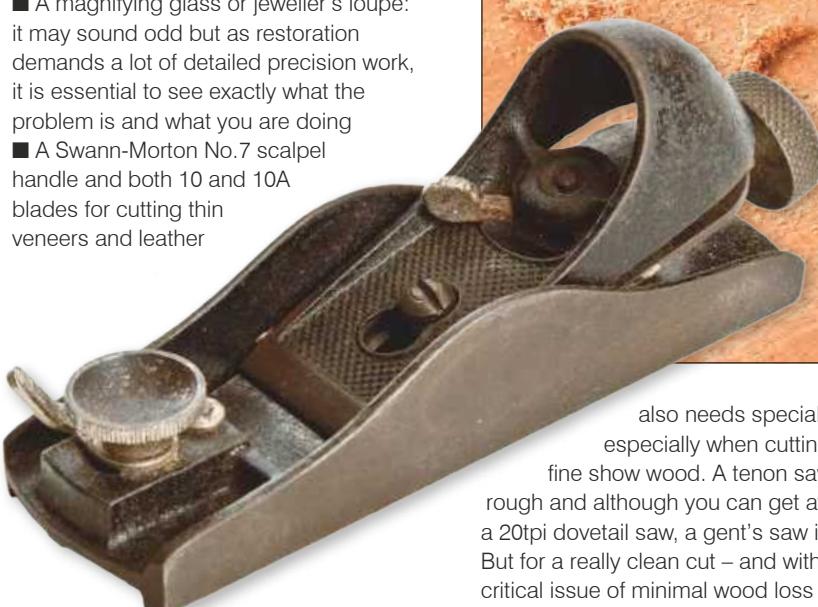
To be fair, those cabinetmaking tools are necessary... but they're not sufficient. And depending on your interests you will need other, usually more specialist, tools instead of some basic cabinetmaking tools. For example, if your interests include upholstery a ripping chisel, tack lifter, webbing stretcher and magnetic hammer may take priority over, say, a jack plane or crosscut saw. So, in the interests of keeping positive, I offer some pointers from my own experience to help you on your way.

## The essentials

The best place to start is somewhere like the sort of list of basic tools often detailed at the start of a large number of woodworking books. I would add some things and substitute others but delete nothing. There

are five additions, none of which are particularly expensive:

- A magnifying glass or jeweller's loupe: it may sound odd but as restoration demands a lot of detailed precision work, it is essential to see exactly what the problem is and what you are doing
- A Swann-Morton No.7 scalpel handle and both 10 and 10A blades for cutting thin veneers and leather



- A long, fine palette knife for investigating damaged tenons, locating dowels before drilling to inject fresh animal glue or cleaning the gunge from sections of lifted veneer
- A set of cabinet scrapers: rectangular, concave and swan-necked

## A profile gauge

Only the first is absolutely essential – you can buy the others as your interests develop. That detailed precision work



A gent's saw is a much better option



also needs specialist saws, especially when cutting into fine show wood. A tenon saw is too rough and although you can get away with a 20tpi dovetail saw, a gent's saw is better. But for a really clean cut – and with the critical issue of minimal wood loss – go for a 40tpi razor saw. It's not designed for a deep cut, but it's ideal for making the first few clean strokes before switching to a gent's saw for the depth. Gentlemen's saws come in a range of sizes – including mini-gents – so weigh them up for comfort and balance before purchase. A good deal of restoration work also has to be done without dismantling and here reversible saws are invaluable. I would recommend the mini-reversible gent's version: the cranked handle allows you to convert it into a very efficient flush cutting saw. If you do a lot of veneer repairs, both a veneer and inlay saw will improve the accuracy of your work, particularly when dealing with older, thicker veneers.



If specialist saws are a mystery, visit Thomas Flinn's website and all will be revealed: [www.flinn-garlick-saws.co.uk](http://www.flinn-garlick-saws.co.uk) and [www.worldofwoodworking.co.uk](http://www.worldofwoodworking.co.uk).

A final word on saws. For cutting brass or mother-of-pearl, fine jeweller's saw blades in either a coping or fret frame are far more accurate than the standard versions. But beware, they can be so fine that you need a magnifying glass to see which way round to fit them.

### Planes and chisels

Planes are relatively less important in restoration than saws but delicacy is still the watchword and I would substitute a small block plane for its bigger brother jack plane. For other flush surface work you might consider a cranked bevel-edge chisel as well as a flush cutting saw. They come in four sizes but settle for just the 13mm to begin with.

When it comes to chisels, bevel-edge butt chisels are ideal for working in confined spaces – i.e. undismantled pieces. Even if you used a conventional version with a

Bevel-edge butt chisels are ideal for working in confined spaces

### TOP TIP

Not a tool but still an essential – make sure that your anti-tetanus injections are up to date. A scratch from a rusty nail that's been in a cellar or attic with mice or bats for years can easily turn nasty

shortened blade the handle is still too unwieldy. Butt chisels are very compact, lose nothing in efficiency and are modestly priced. On the other hand, carving gouges are not. If you need to carve only occasionally, then go for Hamlet's six-piece beginners' set, which has all the basic forms including a fish-tail, 'V' tool and a skewed chisel. I've found it invaluable and have only ever bought three other carving tools, all of which were larger gouges.

### Sticking points

And then there's the glue pot, or at least animal glue. Even if you specialise in polishing and finishing you may still need it as these are not done in isolation. There are always bits of veneer and loose joints that need re-setting before re-polishing. At the £40 mark new they are not cheap but you may find an old one at a car boot sale. If not, the double boiler is quite easily improvised with old saucepans and wire coat hangers. The important thing is to use the traditional animal glue from the outset. And therefore medical or veterinary needles and syringes become essential for injecting the glue into loose joints and under lifting veneer. You should be able to get them from your local independent pharmacist if you explain what you want them for (don't bother asking at Boots or the like).

### And finally...

If you spot a set of French curves while cruising the car boot, then snap them up. I prefer the Perspex ones to the wooden, but either way, they are invaluable for recreating the right line when replicating missing parts such as chair splats.

Your own interests will dictate how your own tool kit develops and I suggest three



principles to help you:

■ Build up gradually and buy as and when the need arises, not in bulk.  
■ Unless there is any great financial benefit, buy tools individually rather than in sets.

■ Check for balance and comfort before buying; this is the great disadvantage of buying things online. **WW**

Old saucepans and wire coat hangers easily replace the double boiler



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# In brief...



## FURNITURE SCHOOL WINS AWARD FOR EXCELLENCE

The Chippendale International School of Furniture has been named winner of the Outstanding Educational Service category at the 2015 Global Business Excellence Awards.

The Chippendale school in East Lothian, Scotland is regarded as being one of the finest furniture design and restoration schools internationally and recently celebrated its 30th birthday.

The Global Business Excellence Awards pride themselves on having a large panel of independent expert judges who select winners according to strict criteria for each category and sector, focusing on financial results, innovation, customer, employee, investor and community benefits.

Last year, the school was also named winner of the Best Business category in East Lothian at the 2014 Best of the Best Business Awards, and a Best Business Award in the small to medium-size category – an award that recognised how the School has enhanced the reputation of the UK as a centre of excellence in woodworking and craftsmanship.

Each year the Chippendale school takes some 20 students from around the world for 30-week immersive courses, cramming three years of study into less than one year. The School also runs 'taster' courses throughout the year, allowing would-be woodworkers a chance to learn some basic skills and see whether a career in woodworking might be for them. In addition, the school offers incubation space on-site, so that graduating students can immediately set up in business and still have access to ongoing advice and specialist help. Over the summer, three new businesses set up on-site – in addition to the three already there.

To find out more, see [www.chippendaleschool.com](http://www.chippendaleschool.com).

## CORDLESS + COMPACT

Working in confined spaces can be a tough job when you're using bulky, unwieldy tools. With that in mind, Hitachi Power Tools has launched its 18V CV18DBL/W4 multi-tool with a super efficient brushless motor. Cordless and with a compact body, it is perfect for use in small spaces.

Having a brushless motor means the CV18DBL/W4 cordless multi-tool is both powerful and compact with a range of functions to make life easier for the workman.



## PROFESSIONAL DRILLING JUST GOT BETTER

Bosch can now offer professionals two new cordless drills with even more power, better ergonomics and higher flexibility: the GSR 18-2-LI Plus Professional drill/driver and the GSB 18-2-LI Plus Professional combi drill, which offers impact action for use in stone and concrete.

The high performance motor fitted to both tools provides even more torque than its predecessor, enabling 63Nm for hard screwdriving and 24Nm for soft screwdriving. The maximum drilling diameter has been significantly increased to 38mm in wood and 13mm in steel, while the GSB 18-2-LI Plus Professional will also drill 13mm in stone. Another key new feature is the 13mm Auto-Lock chuck, which makes the tool suitable for an even wider range of accessories and uses.

## Better grip and long life

These are the first tools in their class to feature an anatomically shaped Softgrip handle with a grooved texture; this makes them more secure and comfortable to hold, particularly during overhead use or in narrow and hard-to-reach areas. They are also part of the Bosch 'lightseries' – a series of ultra-lightweight, all-purpose tools featuring Electronic Motor Protection (EMP). If the tool overheats, EMP shuts off the motor automatically and thus ensures long life.

The tools weigh only 1.5kg including the 2.0Ah battery. Thanks to their low weight and improved grip, the GSR 18-2-LI Plus Professional and GSB 18-2-LI Plus Professional are ideal for serial applications on construction sites, in workshops and in industrial production. Prices start from £100.80; see [www.bosch.com](http://www.bosch.com).



It has variable-speed control, auto mode to reduce noise and vibration under no-load operation and a built-in LED light so it's easy to see what you're doing on those jobs in confined areas with little light available.

The tool also has a multi-angle blade setting, adjustable in 30° steps and the tool-free blade changing system and two-stage locking mechanism means blade changing is secure, reducing the risk of it dropping onto the surface you are working on. A wide range of blade types is available and the tool is compatible with other power tool manufacturers' blades.

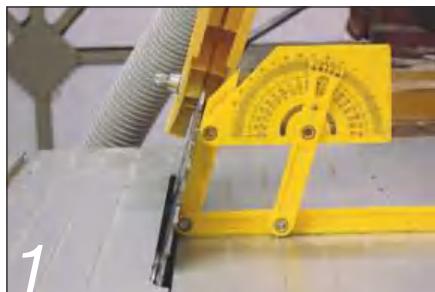
Standard accessories include a wood/metal blade, wood blade, a sanding pad and five sheets of sanding paper. With Hitachi's three-year warranty also available when registered online within four weeks of purchase, trade professionals can be assured of long service and peace of mind. Priced from £233 (body only), see [www.hitachi-powertools.co.uk](http://www.hitachi-powertools.co.uk).



BY DAVE LONG

# A way with words

Dave Long's simple but delicate project can be accomplished in a weekend



1

The rack was made in two pieces cut on a table saw. Adjust the blade to the correct angle



2

Set the fence to 25mm and cut the bevel forming the front slope. Use a pushstick!



3

From the offcut, cut a small section measuring 20 x 15mm...



4

... and rout a groove 5mm deep and 10.5mm wide, as shown



5

Trim the assembly at 80° to create the base and then cut the final 10° back slope



6

Complete the finishing process, burnishing as necessary

Recently, a neighbour of mine was promoted at work and I was asked to make a desk nameplate to mark the event. As a Scrabble player, his name portrayed in the style of this popular board game seemed an ideal present. The idea was simple enough and the project could be completed in a weekend. Even basic projects can be spoilt by poor finishing, so allow several hours to get that perfect finish. It may seem over the top, but I used Micromesh paper up to 6,500 grit, for a glass-like surface.

The rack is made from anjan, available from Axminster as a 50 x 50mm turning blank, 305mm in length. It's unforgiving, but gives a mirror finish. For contrast, the letter tiles are made from steamed beech. The total cost of materials was about £15.

## Size matters

The first practicality is to decide on the size of the lettering, and what you're going to use. Given that I needed eight letters plus a space, I settled on tiles 34mm square and 16mm-thick. These were suitably tactile and perhaps more importantly, would fit in a rack less than 305mm long! Remember Letraset, the dry transfer system popular with graphic designers before the days of computers? An eBay search returned 10 sheets of Mecanorma dry transfer letters for £8. I used the 20mm Gaillard Black font. As an alternative, you could use dry transfer tattoo printer paper.

Starting with the tiles, prepare a length of timber to thickness and width. Sand with several grades of abrasive paper and seal with two coats of Chestnut acrylic gloss



lacquer. Then sand one end square, cut a tile slightly over-length and repeat the process. It's easier to sand the end of the remaining length after each cut. Each tile is sanded square.

#### Making the rack

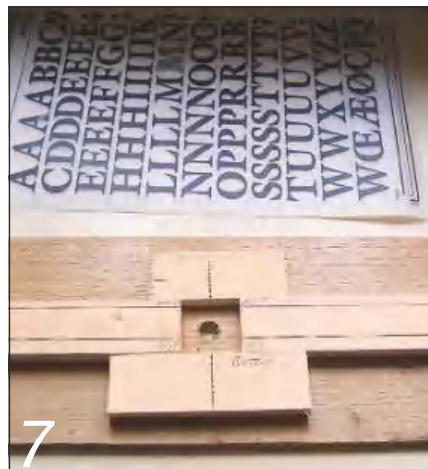
The rack was made in two pieces, cut on a table saw. Adjust the blade to an angle of 75°, using a protractor or sliding bevel. Set the fence to 25mm and cut the bevel forming the front slope. Make sure you use a pushstick and featherboard for this operation (photos 1 & 2). Sand thoroughly, mask off 37mm from the top and apply a sealer coat.

From the offcut, cut a section 20 × 15mm and rout a groove 5mm deep and 10.5mm wide (photos 3 & 4). Finish sand and seal this piece, then glue both pieces of the rack together. Align them at the 37mm sealed edge, checking the tiles fit!

Set the saw blade to 80° and with the back on the table, trim the assembly to create the base and the final 10° back slope. Trim to length on a mitre saw (photo 5) and complete the finishing process, burnishing as necessary (photo 6).

#### Think of a letter

Place a tile in the rack and measure its height. Make a simple jig to hold the tile, with marks to align the dry transfer lettering (top, bottom and centre) (photo 7). I used a paper clip at the top as a pressure spring (photo 9). Once the transfer is applied, seal with six light spray coats. Depending on the name chosen, you can have fun making anagrams! [www](#)



7

Make a simple jig to hold the tile, with marks to align to the dry transfer lettering



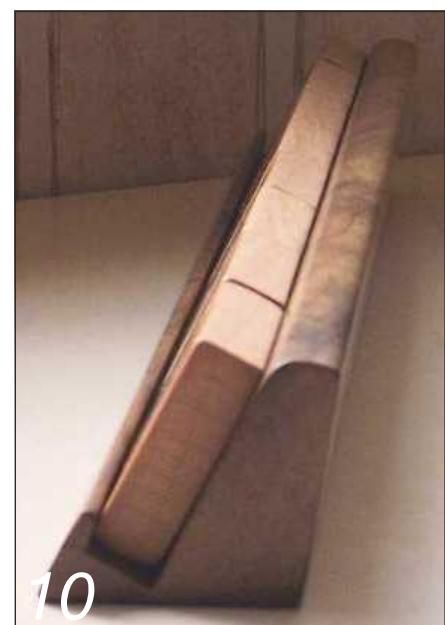
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Use a paper clip at the top of the transfer sheet as a pressure spring



8

Letraset, shown, was used extensively by graphic designers before the rise of computers



10

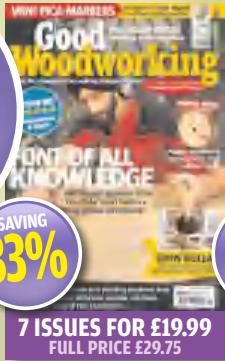
The completed project from the side



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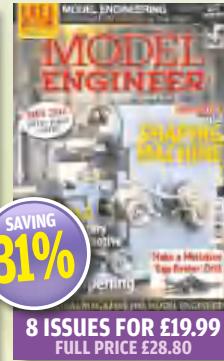
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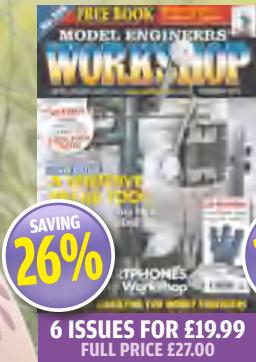
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[www.letonkinoisvarnish.co.uk](http://www.letonkinoisvarnish.co.uk)

Tel: 01628 548840

# Quick turn

**Sarah Thirlwell shares her take on a traditional household object**

## WHAT YOU'LL NEED

- Dry, scrap timber (I used 75mm square mahogany legs reclaimed from an old science bench), or the likes of ash and plywood left over from previous projects
- 16mm drill bit
- 25 or 50mm spindle roughing gouge
- 20mm skew chisel
- 10mm spindle gouge
- 3mm parting tool
- 80 grit abrasive (I find old abrasive left over from my circular sander or belt sander the best quality)
- Wet and Dry 180-400 grit
- Craftlac melamine, or similar natural lacquer
- Polishing rag
- Pencil
- Ruler

**H**ere's my take on a traditional household object. The key is balance and proportion – fluid, pure forms are always the most elegant.

First, mark the centres on both ends of the timber blank, then drill a 16mm hole. Keep the wood held in a vice when drilling and make sure the handle of the vice is touching the neck of the pillar drill; this will stop it from spinning. Drill approximately 30-50mm deep.

You may wish to cut off the corners of the blank on a bandsaw, though I find that for smaller blanks of timber up to 100mm, this isn't always necessary. Mount the blank between centres; the grain of the wood should be parallel to the axis of the rotation, with the hole at the tailstock end. A revolving centre will typically fit inside the 16mm hole – this saves making a plug. I also use a four-prong drive centre at the other end as this reduces skidding.

Once secure, rotate the timber to ensure there is clearance and that it doesn't hit the toolrest. Then, if using solid timber, rough out the blank to a cylinder at approximately 162rpm, until the shadow disappears. Always work from the larger diameter to the small and keep the heavier end at the headstock. If you are using plywood, switch to the spindle gouge – you will get less dig-ins.

Stop the lathe and alter the rest position. If using solid timber, use the side edge of

the spindle roughing gouge or your skew chisel to create a dip towards the middle. Alter your stance and turn to the other side. Looking across the profile at the top of its rotation will help you assess the symmetry. The shape you choose can be determined by the timber, the grain and the colour. Use the spindle gouge to create beads or a symmetrical dip in the middle section of the timber.

Use the skew chisel or the edge of your spindle roughing gouge to smooth down the wood, then reach for your 80 grit abrasive, and 180-400 Wet and Dry to finish.

Polish using a natural finish – lacquer, oil or wax. I prefer the aerosol spray Craftlac melamine as I find this creates the most

natural and even finish. Turn the speed up on the lathe and polish using the rag to finish. You can choose your finish – matt, satin or gloss. I prefer satin.

Turn the speed back down and part the base off the candlestick. I created a shallow dip so that only the rim touches the surface it is standing on. Create clearance with the parting tool by taking a small cut on either side of the area you are wishing to part. Do not part all the way down – leave enough wood to hold the piece securely. Sand and lacquer the bottom. You can carry on with the cut but look out for any signs of movement; at the first sign of vibration remove the candlestick – you should be able to remove the excess timber by twisting it off. **WW**



**1**

Small blanks about 75mm square will be suitable for these candlesticks

**2**

Mark the centre of the blank, hold it in a vice and drill a 16mm diameter hole

**3**

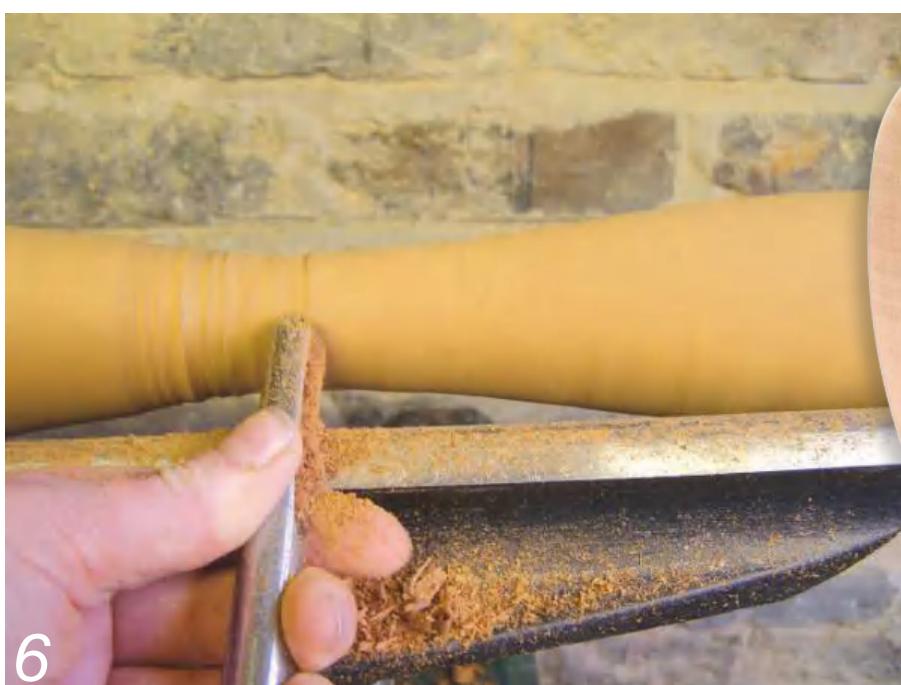
Drill 30-50mm deep; make sure the handle of the vice touches the pillar drill's neck

**4**

Mount the blank between centres on your lathe. A revolving centre will typically fit inside a 16mm hole

**5**

Start the lathe at 162rpm and begin rounding the blank using your spindle roughing gouge

**6**

Use the spindle gouge to create beads or a symmetrical dip in the middle section of the timber





7

Using the skew chisel or the edge of the spindle roughing gouge...



8

... smooth down the wood until you have a decent finish



9

Finally, use 80 grit abrasive and 180-400 Wet and Dry to finish



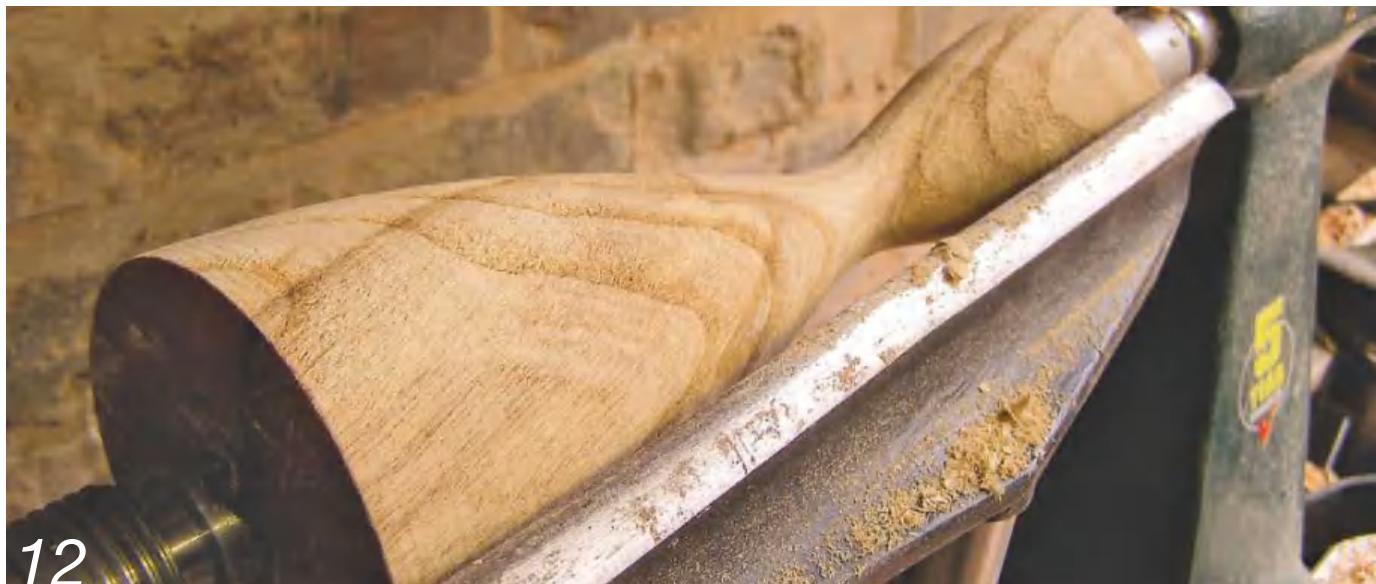
10

Turn the lathe down to part the base off the candlestick



11

You can use a variety of timbers for this project. Polish with lacquer, oil or wax and watch the grain begin to emerge, revealing the wood's natural beauty



12

The completed candlestick still mounted on the lathe

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This new two-piece 10.8V cordless kit from Makita is light in use, comfortable to hold and delivers impressive results with ease

# Makita CLX201AJ two-piece 10.8V cordless set

£138



When it comes to cordless power tools, 18V – and multiples thereof – will long be the default for the vast majority of construction tradies, and especially the woodworkers among them. Fast becoming a viable alternative (and edging out the 14.4V variety) is the 10.8V range. As we all continue to benefit from advancing Lithium-ion battery technology, Makita have brought out a new range of slide-on 10.8V batteries to replace the current triangular cross-sectional shape familiar to most other manufacturers of this size of tool.

As well as being easier for the user to change, the new battery format enables a number of advanced electronic features to be incorporated and harmonises the look and feel of this smaller-sized range with the rest of the Makita power tool collection. As well as an on-board battery level indicator, there is now some additional circuitry which will protect both battery and drill from damage resulting from reckless or careless usage. Also, and it may be considered a small detail for some, but the drill and driver will both now stand upright on its base – a balancing act that was tricky to pull off with the previous models.

## A perfect fit

When this kit arrived in a fairly small box, I thought at first that perhaps they'd only sent one of the pair. On opening the MakPac case, I was pleasantly surprised to see the two drill drivers nestled in together, a tidy job of kit arrangement. I have to say that I found the weight, shape and grip of these tools pretty close to perfect; it's hard to imagine how they could be much improved on.

With the abundance of kit around these days, and with most



Acts and feels like a full-sized drill, but half the weight



Light and small, but still up to the job



The intelligent charger sports a set of understandable pictograms



The sprung collar makes for quick bit changes

of us having more than one drill on our shelves, there's no longer an obligation for manufacturers to make something that will do everything. The new Makita drill driver offers drilling and driving only, and both in an easy and assured way. As expected, the layout of controls is as standard as you'd like, but it's the ease of operation that marks this drill out from the rest. Everything is convenient and performs as expected; the speed selection is very positive and the direction of rotation switch one of the best. When it comes to tightening the chuck, no additional gripping aids are required, and the jaws close with a progressive ratchet action, which is both hugely effective and reassuring to listen to.

### In use

Both tools were faultless in use, and ideally suited to all but the biggest of tasks. I found them particularly useful for working off a step-ladder; the belt clip (fixable to either side) could be comfortably employed without trouser fear as the kit is so light. The LED worklight, neatly positioned on both, helps penetrate the gloom at the back of a cupboard, and conveniently stays on for 10 seconds after the trigger is released. This is a very useful feature, which is only now starting to become standard.

Impact drivers have greatly improved of late and, while the torque generated is as considerable as ever (as can be the noise), it only kicks in when needed. While the little 10.8V doesn't have the poke of an 18V, it still gets the job done, and neatly so. Since using impact drivers more often, I've come to appreciate the usefulness of their gradually applied torque power. A case in point: trying to undo stubborn screws with a regular cordless driver recently, I snapped the head off the first one and, after the second also gave me trouble, decided to take a different approach. The next day I made sure I had the Makita set with me and found, to my immediate pleasure, that the remainder of the rusted screws came out as if by a charm.

### In summary

Through an intelligent combination of efficient motor and well designed gearing, a modestly sized battery of 10.8V (three cells at 3.6V each) can now enable a drill and driver to perform all the tasks that only a larger one could do before. The Makita battery is no exception and its 2Ah capacity is enough for all but the biggest jobs. The intelligent charger makes short work of restoring it to full health, but if you're very busy you might wish you had a third battery. All in all, a great little kit. **MC**

Both drivers stand comfortably on their battery bases



A drill for all reasons



The clear and useful battery capacity indicator

### SPECIFICATION

DF331D (DRILL DRIVER)

<b>VOLTAGE</b>	10.8V
<b>CAPACITY IN STEEL</b>	10mm
<b>CAPACITY IN WOOD</b>	21mm
<b>CHUCK CAPACITY</b>	0.8mm-10mm
<b>NO LOAD SPEED</b>	<b>LOW</b> 0-450rpm <b>HIGH</b> 0-1,700rpm
<b>NET WEIGHT</b>	1.3kg

TD110D (IMPACT DRIVER)

<b>VOLTAGE</b>	10.8V
<b>CHUCK SIZE</b>	6.35mm/1/4in Hex
<b>NO LOAD SPEED</b>	0-2,600rpm
<b>IMPACTS PER MINUTE</b>	0-3,500ipm
<b>MAX TIGHTENING TORQUE</b>	110Nm
<b>NET WEIGHT</b>	1.2kg

### VERDICT

An intelligent little kit which is comfortable to use and delivers great results, popular with all who've used it

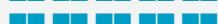
**PROS** ■ Compact size  
■ Light weight

**CONS** ■ A third battery would be very handy

**VALUE FOR MONEY**



**PERFORMANCE**



### FURTHER INFORMATION

- Makita
- 01908 211 678
- [www.makita.uk.com](http://www.makita.uk.com)

Although a little heavy for some people's liking, this No.4½ smoothing plane from Axminster has a lot going for it

# Axminster Rider No.4½ smoothing plane

From  
£63.96



The sides are nicely square to the sole...

## SPECIFICATION

**MODEL** No.4½

**OVERALL LENGTH** 255mm

**OVERALL WIDTH** 74mm

**BLADE WIDTH** 60mm

**WEIGHT** 2.6kg

## VERDICT

A nice solid plane that's capable of producing fine results

**PROS** ■ Accurately machined sole  
■ Good sturdy construction

**CONS** ■ Although heft is desirable in a plane, I found this one a little too heavy for my liking

**VALUE FOR MONEY** **PERFORMANCE**

## FURTHER INFORMATION

■ Axminster Tools & Machinery  
■ 0800 327 822  
■ [www.axminster.co.uk](http://www.axminster.co.uk)

It's likely that a plane of the smoothing variety will be the first to be bought by anyone just starting out; such a tool is considered to be a staple of any woodworker's kit. This one from Axminster is part of their recent new range and represents solid value in a step towards the higher end of plane making. The body is cast from ductile steel and, as well as enabling some accurate machining, makes it more robust; something I can testify to with the plane easily surviving a table height fall in my clumsy workshop.

## Great in the hand

With hardwood handles and a solid brass cap, the plane not only looks good but feels fine in the hand. I found the 4½in size with its 74mm-wide sole a bit on the large side for me, but the wider blade does mean it cuts a wider area than the smaller No.4 would. It comes with two high carbon steel blades, fairly unusual for a plane as they do tend to last for quite a while. The one fitted had been honed and was in reasonable

shape, but could definitely have been improved with a few minutes more on the abrasive stone.

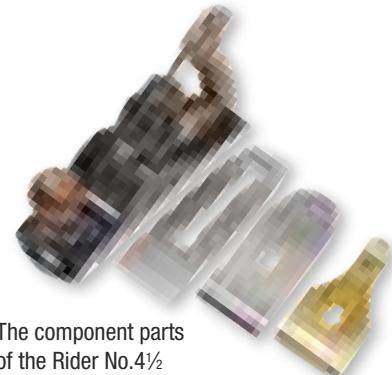
## Setting up

One of the better features of this plane is the knurled thumb screw on the blade cap. Easier to use than the frequently encountered sprung lever, it makes a difference on setting up as you can progressively tighten things as you approach optimum blade position. Adjustment is firm and positive and the Bailey pattern design means you should always be able to set the plane up exactly how you want it.

## In summary

The Rider range is very well thought out, and there is plenty of information around on the products themselves. All come with a useful guide booklet, and some, including this smoother, come with a knitted plane sock to offer protection when travelling to site. All in all, a nice solid plane that's capable of producing fine results. MC

... which has been machined very flat indeed



The component parts of the Rider No.4½



With blade and cap iron removed, the adjustable frog can be seen



The blade as it arrived. Note secondary bevel and slight chipping to edge (easily remediable)

You can't put a price on health, but at £22 the Nuisance Odour Respirator has to be a bargain

£22.18

# GVS Elipse respirator

With its flat side-mounted filters the compact GVS Elipse keeps your view unobstructed. The soft rubber face seal is silicone and latex free to minimise skin reaction, and it seals very well once the elasticated straps are adjusted.

It is P3 rated, to protect you from nuisance and harmful dust from woodworking applications through to silica-based masonry and particulates including airborne liquids and fumes, with a 99.95% efficiency at 0.3 microns. The filters have a charcoal layer to mask odours and are swapped simply via small twist-lock buttons behind the seal.

While new regulations on extraction cover the collection of dust from sanders, routers, saws and other dust-generating machines at source, there are always airborne particles that will escape and that's where respirators like this one come in, capturing the escaping particles that powered extraction misses. Even so, it is recommended that they should only be used for around an hour at a time. The comfort factor as well as the additional effort to breathe through the filters probably sets the time you can comfortably use one to be honest, although I found the Elipse particularly lightweight with a good soft fit and with very good airflow for general work; I was able to breathe easily without having to suck in hard to get air into my lungs. The wide elasticated straps were also comfortable on my shiny noggin.



The flat filter design allows great all-round vision and the wide straps are comfortable

## In summary

With the good all-round view the mask affords, woodturning is an ideal application for its use as dust is constantly airborne; some of the exotic timbers often used can be especially noxious and damaging to the lungs. It also fits the bill for routing where an unrestricted view on finer work is so important.

The design also allows for additional eye protection from safety glasses or prescription glasses without encroaching on the mask itself.

At this price and with the protection it affords it's a five-star toolkit or workshop essential, meeting all current legislation for respirator masks. The only downside is that it's not good for beards. **AK**

## SPECIFICATION

### EFFICIENCY RATING

P3+ODOUR CONTROL

### SAFETY STANDARD RATINGS

EN143:1998, BS EN143:2000

## VERDICT

Ideal for woodturners and priced extremely competitively, this respirator is definitely worthy of full marks

**PROS**

- Minimal vision restriction
- Easy-change filters
- Charcoal layer
- Two mask sizes

**CONS**

- Unsuitable for beards or facial hair

### VALUE FOR MONEY



### PERFORMANCE



## FURTHER INFORMATION

- Johnson Tool Centre
- 01704 501 111
- [www.johnsonstoolcentre.co.uk](http://www.johnsonstoolcentre.co.uk)



This small twist-lock button secures the front grilles



Once released, the grille hinges back out of the way to gain access to the filter



The filters simply peel out of their recess; note the charcoal layer for odour control

The AHBS336 is a smooth-running and efficient machine that is easy to use and takes up little space

# Axminster AHBS336 oscillating spindle sander

Shaping curved components can be a challenge, and creating a perfectly smooth surface is vital. While sanders are available in a bewildering array of sizes and designs, the spindle, or bobbin sander, is aimed at the craftsman who needs to produce components with concave curves, perhaps for furniture or craftwork. With this in mind, it seems the ideal tool to simplify the process and can greatly extend your creativity.

The AHBS336 is supplied with a selection of different sized bobbins to suit a variety of curve radii. Each bobbin has a matching perforated table insert to support the workpiece and allow for the sanding dust to be sucked away easily. In addition, slotted inserts are supplied to allow the table to be tilted so that bevelled edges may be created.

## Design

The body of the machine is encased in steel and the worktable is cast-iron. It has a smooth polished surface and a large central recess for the plastic inserts. On the front is a standard shielded NVR switch. Racks are fitted on each side for storing both the bobbins and the plastic inserts.



£229.96

## Tilting table

On many spindle sanders the table is set at 90° to the bobbin and does not move, because the majority of sanding jobs are on square-edged components; however, a tilting table can be useful occasionally. The Axminster has a pair of quadrant brackets on which the table is mounted and it can be tilted and locked at any angle up to 45°. For accuracy, it would be wise to set the angle using a sliding bevel rather than rely entirely on the marked scale.



The shielded NVR switch



Tilting table scale



There is a good range and selection of bobbins and inserts supplied with the machine



Dust extraction connector



The handy storage rack for bobbins and inserts

## Fitting bobbins and sleeves

The bobbins simply screw into the motor shaft in the centre of the table. They have a left-hand thread and obviously tighten in use – occasionally, a spanner is needed to remove them. The sanding sleeves slide onto the rubber bobbins and are secured by means of a nut and washer on the top. As the nut is tightened down, the rubber bobbin expands slightly to grip the sleeve firmly. Loosen the nut and the sleeve can be removed.

## Dust extraction

As we all know, sanding produces a considerable amount of fine dust. A 50mm diameter outlet is fitted to the underside of the sanding table and when connected to a suitable extractor this removes most of the dust efficiently.

## In use

The sander has an induction motor, so starts and runs quietly. The overall weight of the machine gives it a solid feel and there is virtually no vibration. The table is almost frictionless and it is an easy job to manoeuvre the workpiece around the bobbin. As it turns, the bobbin rises and falls through 24mm; this is in order to spread the wear on the sanding sleeve and also reduces the chance of burning the work. The power switch is also conveniently positioned.

## In summary

There is little to criticise here: this spindle sander is sturdily made and works well and the tilting table is a bonus. It is refreshingly quiet in operation and easy to live with. With a price of just under £230 it is a worthwhile investment and a pleasure to use. **AS**

## SPECIFICATION

<b>POWER</b>	370W
<b>SPEED</b>	1,425rpm
<b>TABLE SIZE</b>	370 x 370mm
<b>BOBBINS SUPPLIED</b>	19 x 190mm, 38 x 140mm, 50 x 140mm, 76 x 140mm
<b>OSCILLATION</b>	24mm

## VERDICT

A smooth-running and efficient machine that is easy to use and takes up little space

**PROS** ■ Easy to set up and use  
■ Produces a good finish  
■ Good value

**CONS** ■ Heavy to move

## VALUE FOR MONEY



## PERFORMANCE



## FURTHER INFORMATION

- Axminster Tools & Machinery
- 0800 371 822
- [www.axminster.co.uk](http://www.axminster.co.uk)



Bobbins screw into the motor shaft...



... and an insert fits the table recess



There is a slotted insert for table tilting



Here you can see the table when it is tilted



Putting the AHBS336 through its paces



The result achieved is very pleasing

£9.96

# Trend Diamond Cross stones

*Trend Diamond Cross Technology provides the perfect balance between diamond and recess, maximising abrasion rates and clearance of sharpening debris*

## SPECIFICATION

### CONSTRUCTION

Rubber

### MAGNETS

Two per holder

## VERDICT

Offer great support for sharpening stones and deserve the full five star rating

### PROS

- Makes the stones more adaptable
- Frees up both hands if needed

### CONS

- None

### VALUE FOR MONEY



### PERFORMANCE



## FURTHER INFORMATION

- Trend Routing Technology
- 01923 249 911
- [www.trend-uk.com](http://www.trend-uk.com)



They can also be interlinked as a pair

The support blocks are a clever design that takes into account the handles on the smaller stones, giving full support underneath with the handles sitting perfectly into the recesses for maximum support as well as lifting the stones clear of the bench for easier honing applications.

A couple of rare earth magnets within each block secures the stones firmly to each block as well as having an interlocking profile to make them credit card stone-compatible when linked as a pair.

With the stones secured to the blocks things become easier to control as the item being honed can be held with both hands if needed on the smaller stones as the block's rubber construction grips the work surface

A single block supports the smaller stones perfectly

This now supports the full-sized credit card hone

to help keep things firmly in place.

In the case of the bench stone, the blocks have the all-important task of lifting chisel handles clear of the bench so that you can flatten or back off tools without the risk of the handle fouling.

## In summary

Whatever stone you go for, these blocks make them all that bit better, and if you opt for the biggest of the stones as your start point, the excellent bench one, they come as standard. **AK**



The blocks allow the hones to sit flat while still allowing you to hold them firmly



Used with the bench stone the rubber construction keeps everything secure



Importantly, it also lifts the stone high enough so that chisel handles are clear

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Stanley No.5 'before & after' photo courtesy Peter Hemsley – The ToolPost

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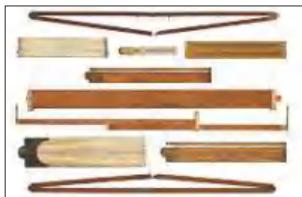
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# *Rolling along*

We take a look at this back page advert from *The Woodworker* of August 1934, which features a celebration of tyres, castors, bearings, axles and spokes

Well, there's no question of reinventing the wheel here, merely a glorious celebratory page of tyres, castors, bearings, axles and spokes; and all available direct from stock. In this back page advert from *The Woodworker* of August 1934, the long established South London Wheel and Rubber Tyre Works present a small

selection of transport and mobility aids, with something for just about every user requirement.

## Wheel emporium

In an age where the motor vehicle was still a novelty, most small tradespeople relied on hand-drawn carts to make their local

drop-offs and pushed their kit, tools and commodities to the job themselves. While bigger deliveries would generally go on the horse cart, the sight of working people toiling behind the weight of a small truck piled with building materials was not uncommon.

Although there are specialist castor manufacturers and similar today, and a fair selection of wheels available online, the thought of walking into a dedicated wheel emporium is a thrilling one; you can almost smell the rubber tyres and the oily bearings as you brush past spokes and rims. Having spent many fruitless hours searching for discarded pram wheels to make into a go-kart, a shop stocked like this one would have been something approaching heavenly for me as a small boy, and the answer to many of my dreams. I particularly like the Boy Scout trekking cart (clearly a lighter and faster version of the similar builder's model) and wonder if any readers have a memory of helping to pull one over rough ground on an early camping adventure?

## What goes around

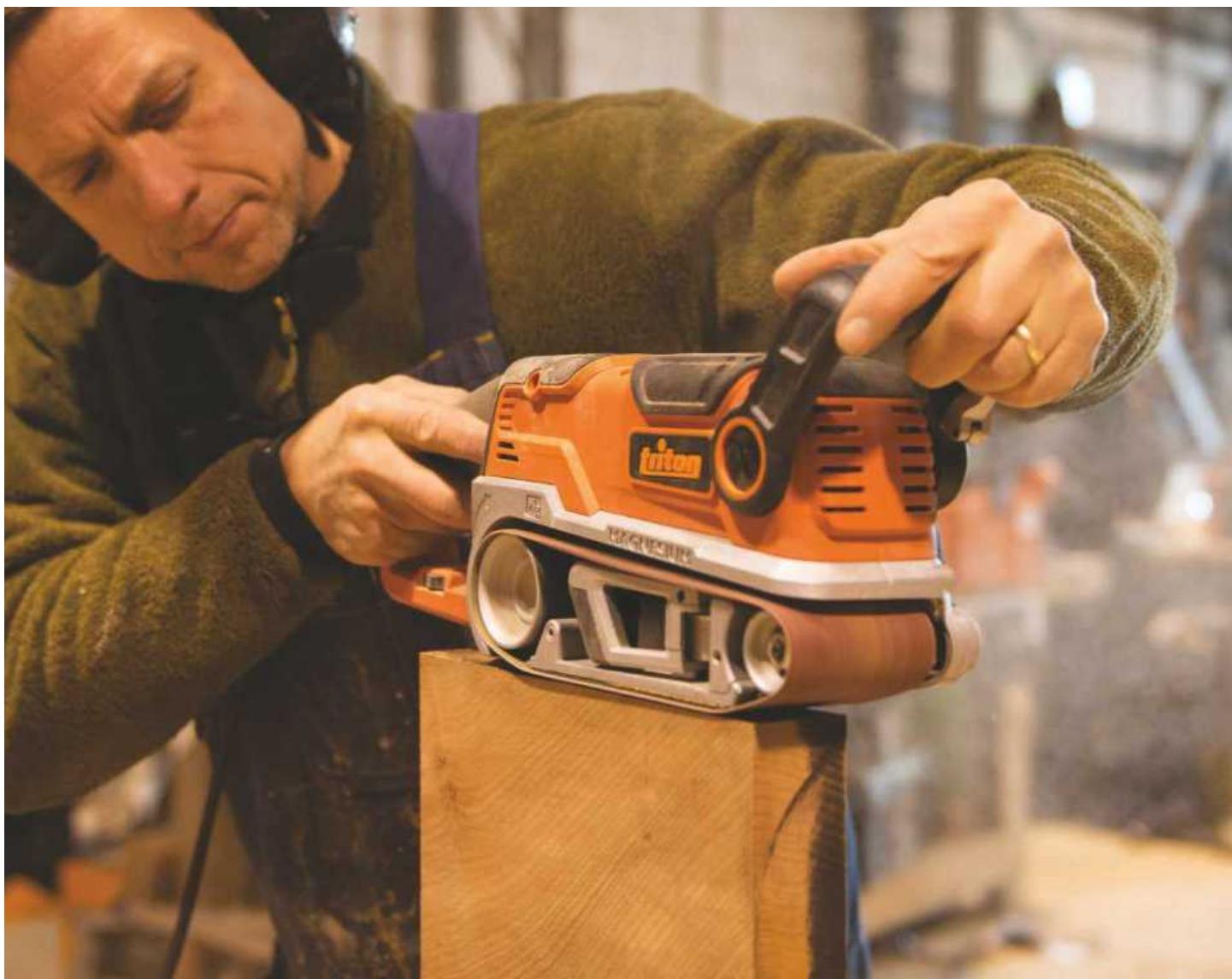
Reading the small print about fitting rubber tyres to just about anything (including mangle-rollers) reminds us that there was a great deal of accommodation and pride in customer service back then. Whether you were after a dozen truck sets or just the odd castor for your armchair, I'd like to think that the treatment would have been the same. We can't go back to those times, but we can all do what we can to keep our own standards up and to try and help raise those of others.

mark



*More from The Woodworker archive next month...*

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